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NEW YORK, WEDNESDAY, JANUARY 7, 1914

WHOLE NO. 1763



Group of Prominent Members of the National Grand Opera Company of Canada

(1) Giorgio Roselli as Escamillo in "Carmen." (2) Luisa Villani in "L'Amore Dei Tre Re" ("The Love of the Three Kings"). (3) Mishanka Leon as Samson in "Samson and Delilah." (4) Harriette Meek as Iago in "Otello" (photo by Fifth Avenue Studio, 431 Fifth Avenue, New York). (5) Alexander Sebastian Burnett as Radames in "Aida." (6) Dora de Philippe as Cio-Cio-San in "Madame Butterfly." (7) Dora de Philippe as Cio-Cio-San in "Madame Butterfly."

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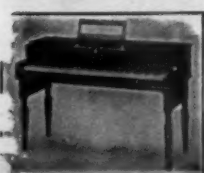
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VOL. LXVIII.—NO. 1

NEW YORK, WEDNESDAY, JANUARY 7, 1914.

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Xaver Scharwenka's New Summer Villa in Swiss Style, on the Scharnungel-See

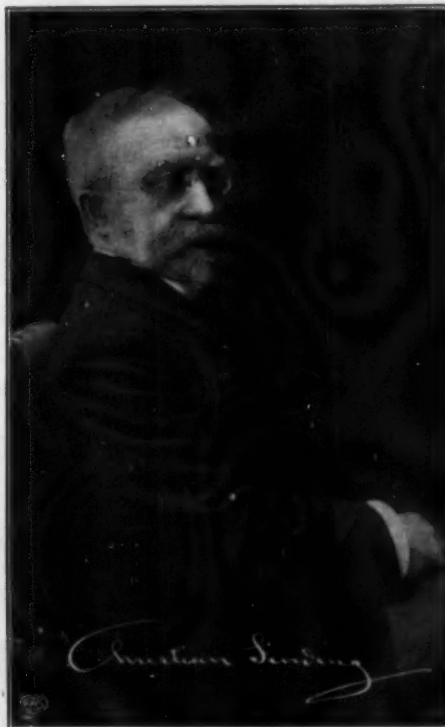
music of late, and the public is surfeited with it. The program of the last Nikisch concert was devoted entirely to Strauss, the following evening another Strauss concert was given with his new motet, which was heard for the first time, and on Saturday a program of Strauss lieder was sung by Fanny Steiner, who was accompanied by the composer at the piano. All this, added to the performances of "Salome," "Elektra," "Rosenkavalier" and "Ariadne" at the Royal Opera, is too much. Strauss, after all, is far removed from a Beethoven or a Wagner, as the past few days have demonstrated. His music, to be enjoyed, must be taken in homeopathic doses. Even the presence of the composer at the conductor's desk in all four of his music dramas is arousing no particular interest. The Strauss evenings are well attended at normal prices, but so is everything that is produced at the royal institution. Strauss himself has always complained that he did not get the attention he deserved in Berlin, but the prevailing opinion is that he is now getting altogether too much.

The public here is beginning to awaken to the fact that Sigmund von Hausegger is a conductor of great force and individuality. Last winter his series of concerts with the Blüthner Orchestra were so poorly attended that doubts were expressed on many sides as to whether they could be continued, but this season there is a marked improvement. The first concert was almost sold out, a circumstance due in part to the popular program. The second one was also well attended, notwithstanding a symphonic novelty, for the general public here is little interested in novelties, and this time the program opened with a novelty—a "Symphonia Espansiva" by Carl Nielsen, the Danish composer. The work is expansive enough in point of length, requiring no less than an hour for performance, but neither in substance nor physiognomy does it offer anything of lasting interest. The thematic material lacks attractiveness, the instrumentation is noisy, and none of the four movements can be called really grateful. There is a lack of poetry and imagination, with the result that the work seems much longer than it really is. What a contrast was offered by Xaver Scharwenka's fourth concerto in F minor, which followed, and which was played by the composer himself, with all the beauty of tonal production, refinement of musicianship and interpretation, and finish of execution for which this master has for decades been noted the world over. His concerto was heard at the New York Philharmonic last sea-

son, and it is therefore not necessary here to enter into details concerning its merits. Scharwenka scored an immense success. He had not been heard in Berlin with orchestra in a work of his own composition for many years, but the ovation which he received testified to the high esteem in which he is still held here by the public. An orchestral ballad by E. R. Taubert and the "Meister-singer" overture were the other numbers of the program. With his magnificent performance of the overture Hausegger scored a success no less great than that won by Scharwenka.

An unusually large audience attended the third esplanade concert, given by the Concert Direction Gutmann. So far this new undertaking has not been so great a success financially as could be wished. The leading attraction on the program was Gregor Baklanoff, the celebrated Russian baritone, whose successes here several years ago at the Comic Opera, particularly as Rigoletto, are well remembered. His organ is very powerful, and he sings with such temperament and dramatic force that his success with the general public is always well assured. Three other artists, a violinist, a singer and a cellist, also figured on the program.

A new composition by that master and nestor of living German composers, Max Bruch, is always of interest, so the announcement that a concerto for clarinet and viola



CHRISTIAN SINDING,

Whose opera, "The Holy Mountain," recently completed, is to have its premiere this season at the Dessau Court Opera. This is the celebrated Norwegian's first operatic work.

from his pen would be performed at a concert of the Symphony Verein, under the leadership of Leo Schratzenholz, drew out hosts of admirers of the famous musical bard of Friedenau. Dr. Bruch frequently played this composition for me while he was still working on it last year. It was written for his son, Felix Bruch, who is an admirable clarinetist, and who played the clarinet part at the premiere. The viola part was in the hands of Benno Schuch. Although the novelty lacks the spontaneity and the flow of inspiration of many of Bruch's earlier works, it contains many charming features, chief among which are melodious themes for both instruments, beautiful harmonies and admirable orchestral setting. It was received with great enthusiasm, and the aged composer, who was present, bowed his thanks. Schratzenholz's Orchestra gave a very agreeable performance of Beethoven's seventh symphony at this concert.

The pupils of the Dalcroze School gave a demonstration in the Concert Hall of the High School of Music, where

their remarkable gymnastic movements and rhythmic independence aroused great admiration. The school frequently has been seen in Berlin, but one always marvels anew at the rhythmic freedom and independence that is developed by the Dalcroze method.

Ignaz Friedmann, the Russian, has steadily advanced in his art in the few years that he has been before the public, and it is not too much to say that he now deserves a place in the front rank of the younger living pianists. He gave a concert at the Blüthner Hall with the Blüthner Orchestra on Wednesday evening, playing the Tchaikowsky B flat minor and Liszt E flat concertos, and also a new concerto by one Balim Palmgren, under the personal leadership of the composer. With the Tchaikowsky concerto in particular, which perhaps suits his individuality better than any other work, Friedmann made a very strong impression. He possesses force and temperament in abundance; he has fingers and wrists of steel—just the qualities necessary for the rousing virtuoso performance which he gave of this work. In the Liszt concerto also his brilliant technic and fiery delivery were most impressive. The new concerto by Palmgren bears the peculiar name of "Der Fluss." It is not a very important piece of music in point of thematic content, but in its architecture, effective instrumentation and brilliant orchestral coloring it offers much of interest. It is admirably written for piano, and presents many interesting and individual harmonic features. Friedmann played it magnificently, and it met with a warm reception.

The pianists were very much in evidence the past week. The list included Eduard Rislér, Ernest Hutcheson, Severin Eisenberger, Heinrich Maurer, Mark Hambourg, Vera Kaplun, Rosita Renard, Luise Gmeiner and Richard Rössler.

Ernest Hutcheson, who was heard here last season, with brilliant success, gave a recital at Beethoven Hall, demonstrating again that he is a leader among the young pianists of the day. Australia certainly has not a second one like him, but he deserves to be ranked very high, regardless of nationality. In a program comprising works by Bach, Schumann, Chopin, Schubert and Liszt he revealed splendid musicianship, a sound sense for the harmony and fitness of things artistic, and a facile, reliable and brilliant technic. Of the four encores which he played at the conclusion of his program after innumerable recalls, three were in former years great favorites, but they have of late been wholly neglected. I refer to Rubinstein's "Valse Caprice," Schumann's "Vogel als Prophet" and Henselt's "Bird Study." He also played Liszt's "Valse Oubliée," which has really been forgotten, and unjustly so.

With a Brahms program Severin Eisenberger revealed a more serious side as an interpreter than he has hitherto done. He is a remarkable technician and a thorough musician, both by instinct and training. He has strong in-



SCHARWENKA IN THE PARK OF HIS NEW SUMMER HOME.

dividual traits as an interpreter, and he seems to have an instinctive feeling for piano effects. His singing legato deserves special attention.

Rislér still continues to astonish connoisseurs with his phenomenal memory, but he also unfortunately still continues to leave the public cold, and the attendance is

meager. The general complaint is that Risler lacks soul and warmth. He probably will never be a performer for the masses, but nevertheless he is a most remarkable man, both as an instrumentalist and as a musician. At his sixth concert he introduced to Berlin a new piano suite entitled "Goyescas" by Enrique Ganes. The Spanish composer, who has made a name for himself in Spain with his opera, "Maria del Carmen," and also with symphonic poems, numerous piano pieces, chamber music and songs, in his new suite seems to have drawn upon Spanish folk music for his thematic material, for his themes bear the true Spanish stamp. There is a happy blending of the serious and the merry. The work has superior structural excellence, and is exceedingly grateful for the performer. It was accorded a warm reception. The usual six preludes and fugues from Bach's "Wohltemperiertes Klavier" and Beethoven's E major sonata, op. 109, were Risler's other numbers.

Rosita Renard, a very gifted young girl (of eighteen summers from Chili, a pupil of Martin Krause, made a successful debut. In Bach's G major partita and Beethoven's D major sonata, op. 10, in which I heard her, she displayed an unusually intellectual grasp of the spirit of Bach and Beethoven, but at the same time her playing was free from all academic stiffness. It was warm and vital. She has exceedingly good and flexible piano fingers, and a beautiful, sonorous tone. This newcomer possesses that happy combination of rare talent, well trained, and the unqualified success she achieved was well deserved.

Vera Kaplun-Aronson, whom I heard at Bechstein Hall the same evening, made an excellent impression as a recital pianist. I recently wrote about her successful debut with orchestra, but some pianists who show off well with orchestra do not appear advantageously in recital. Mme. Kaplun gave an admirable reading of Beethoven's D flat sonata, op. 110, also of Chopin's B minor sonata and numerous smaller works. Her great natural facility and her agreeable touch, as well as her good taste and discretion in dynamic shadings proclaim her an artist to be reckoned with.

Heinrich Maurer was heard in a program of sonatas at the Singakademie, with the assistance of Alexander Schmuller, the Russian violinist. The Brahms D minor and G major and the Schubert G minor sonatas, and also Schubert's "Variations on an Original Theme," op. 160, comprised his program. Maurer is an excellent pianist and a thorough musician. His attitude toward Brahms was wholly in keeping with the spirit and feeling of the compositions. He is a chamber music performer par excellence. Schmuller, who is a great Reger enthusiast, having played that composer's concerto for violin oftener than any other artist, also is a chamber music performer

of a superior order, and he afforded the concert giver admirable support.

Mark Hambourg always enthralls his public in Berlin, but he always also arouses opposition on the part of the critics. Hambourg's strong, forceful individuality and bold intellectual flights never will appeal to the Berlin critics, but that in no way diminishes his importance as a pianist. Hambourg is a personality who is quite strong enough to stand on his own feet. He played among other things Chopin's B flat minor sonata, in which he revealed more poetry than the critics here give him credit for.

Werner Wolff gave a concert with the Philharmonic Orchestra on Thursday evening at Berlin's largest hall, the Philharmonie, conducting Beethoven's eighth and Berlioz' "Fantastic" symphonies. Werner Wolff, who is the son of the late Hermann Wolff, the founder of the famous Concert Direction of that name, made an excellent impression on the occasion of his debut here last winter, when he conducted Bruckner and Strauss. As a Beethoven interpreter Wolff displayed many superior qualities. He has his own ideas of tempi, which do not always agree with those of our great orchestral leaders, but this is really more to the young man's credit than otherwise, considering the excellent taste and judgment he displayed, for it bespeaks individuality. The Beethoven symphony in his hands was remarkably well worked out in detail. Wolff unquestionably is a born conductor. This is always revealed during the first few bars by the attitude of the men of the orchestra. Berlioz perhaps suits his individuality even better than Beethoven; at any rate, he gave a splendid performance of the difficult work. Between the two symphonies Eva Plaschke von der Osten sang numbers by Wagner and Strauss.

It is a matter for wonder that so many young men are taking up conducting as a profession. No less than two new ones made their debut here this last week, one with the Philharmonic and the other with the Blüthner Orchestra. Carl Maria Artz, who led the Philharmonic, evidently has serious intentions, for he announces no less than four concerts. The first of these, which occurred at the Singakademie, brought a Bach and Beethoven program, consisting of Bach's D major suite, the Beethoven "pastoral" symphony, Philip Emmanuel Bach's D major symphony and J. S. Bach's concerto for two violins. The Philharmonic Orchestra would have played all of these works quite as well without any conductor. He revealed not a trace of individuality and even the mere externals of conducting had not been thoroughly grasped by him. Rhythmically, too, he has many shortcomings, and why such a man chooses the vocation of conducting, which calls for attributes in which he is wholly lacking, is a mystery. The other conductor, Stefanoff, who was heard with the Blüthner Orchestra in Blüthner Hall, in works by Wagner, Smetana, Beethoven and a rhapsody of his own composition, has better stuff in him than his confrere, though he is not startling as an orchestral leader. His tempi in the "Tannhäuser" overture, at the beginning of his program, were radically wrong, and this is inexcusable in a piece of music which he must have heard time and again by the great conductors. His "Bulgarian Rhapsody" contains conventional but not unpleasing music.

Sascha Culbertson gave a second concert at Beethoven Hall, with the assistance of Otto Nickel, who gave him excellent support in the César Franck sonata. This work

had been heard here this season by two such artists as Yaaye and Elman, so that Culbertson was not very well advised in putting it on his program. In the Bach A minor sonata for violin alone he made a splendid impression, mastering its difficulties with ease and with absolute purity of intonation. He is a temperamental performer, and in compositions of the virtuoso order he is thoroughly at home, as is well known. His Bach playing, however, was a surprise and elicited spontaneous, well deserved applause.

The interest of the general public in music, considering all the other attractions in this city, is really astonishing. One night this week there were twelve concerts, four of which I attended personally between the hours of 7.30 and 10 o'clock, and everywhere there was a good sized audience. To be sure, debutants who are quite unknown find it difficult to get listeners, even with free tickets, yet the number of concerts which draw out good sized audiences is astonishing. Premature debuts are the plague of the Berlin critic's life. It is impossible to know ahead what the debutant has to offer, and much time is wasted in going to the concerts of artists who are fitted neither by natural endowment nor by training for a public career. Last week I wrote about the premature debut of an Italian child pianist. This week again there was a similar disastrous appearance by a youthful violinist, Max Bonch. The boy is not without talent, but he possesses neither technique nor tone, his feeling for rhythm is wholly undeveloped, and his ideas of interpretation are in an embryonic stage.

Among the chamber music concerts of the week an improvised Trio with Casals as cellist, Fanny Davies, the Englishwoman, as pianist, and Marie Soldat-Roeger as violinist, attracted the most attention. Their concert drew out a very large audience to the High School, and although the three artists had had comparatively little time for playing together, their ensemble was as near perfection as it could possibly be. The program contained the Brahms B major and the Schubert B flat major trios, and a string divertimento by Mozart, which was played between these two numbers. It was an evening of unalloyed enjoyment.

The Bohemian String Quartet played a Beethoven program at its second subscription concert on Tuesday, consisting of the quartets in E flat, op. 127, and C major, op. 59. Between the quartets a piano trio was played by Hoffman and Wihan, with the assistance of Arthur Schnabel at the piano. The artists were all in fine form, and the lovers of chamber music in its highest aspect were afforded a rare treat.

A new trio, called the Rotterdam Trio, made its debut at Choralion Hall. We already have more than twenty chamber music organizations, which are being heard here this winter, so that it is with but moderate interest that the critic wends his way to the concert of a new combination. The three artists are not of equal calibre, the violinist being inferior to the pianist, and as a consequence the ensemble was far from perfect, but there was much to commend in the playing of these Dutchmen, particularly from the standpoint of musicianship and interpretative qualities. A "Trio Symphonica," by Enri Golosi, an Italian composer, was of interest. Works by Saint-Saëns and Beethoven completed the program.

Mascagni celebrated his fiftieth birthday on December 7. Some of the more important German daily papers have devoted long articles to the Italian, but as a whole they are not very complimentary. Mascagni is a one-opera man, that cannot be denied, and his name will go down to posterity as the composer of "Cavalleria Rusticana" only, for if he has not made any progress in the twenty-four years since his first opera, it is hardly to be assumed that he will improve after the half century mark has been passed. The German commentators attribute his lack of success since "Cavalleria" to his realism. They claim that his realism (Verismus) is based on a fundamental error, and that it would not be possible to improve on "Cavalleria" in the musical setting of subjects of a similar realistic nature. To my way of thinking this argument cannot hold good. The real reason of Mascagni's lack of further success is due to the closing up of his source of inspiration. He has not written one inspired theme in the last twenty years.

Two famous Berlin artists have passed away in the past week, one a musician and the other an actress. Franz

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Kullak, the famous piano pedagogue, died here on Tuesday in his seventieth year. The other deceased celebrity is Nuschä Butze, the eminent actress of the Royal Playhouse. She was a great lover of music, and while living in Wiesbaden in the eighties, she was an intimate of the Wilhelmj family and remained a lifelong friend of August Wilhelmj, the great violinist. She was only fifty-three years of age, and claims have been put forward by the leading daily papers here that she was a victim of Christian Science. It seems that she actually was in the hands of Christian Scientists, and that she refused to consult a physician regarding her ailment. A well known doctor, on examining her just after her death, declared that with proper medical treatment she could have recovered.

The Vienna Royal Opera has paid over to Richard Wagner's heirs more than one million crowns in royalties during the last thirty years. This makes an average of over 33,000 crowns, or \$6,600, annually paid to the Wagners from this one institution alone. From this an estimate can be made of the enormous income that Wagner's heirs have derived from the thousands of performances in all parts of Europe during these three decades.

It is claimed that the management of the Vienna Royal Opera is to charge four times the ordinary box office prices for the first four performances of "Parsifal," which is to be given on Sundays only for a time. Such prices have been obtained only for Caruso performances hitherto.

Alexander Petchnikoff recently met with a deplorable accident in Cassel. While playing on the stage his famous Stradivarius violin slipped from his hands, and was demolished, so it is reported, before the eyes of his audience. The artist was so attached to his instrument, which formerly belonged to Ferdinand Laube, that he was stricken with nervous prostration. The remnants of the violin are now in the hands of Ernest Kessler, of this city, who will endeavor to repair it.

The members of the Russian Trio were recently all decorated by the Kaiser. They participated at a concert given at the Palace here on the occasion of the engagement of the Princess Victoria. The two brothers, Michael and Joseph Press, both received the Order of the Crown, while Mme. Maurina-Press was given a brooch set with diamonds.

Mrs. H. H. A. Beach scored an emphatic success with her symphony, and particularly with her piano concerto, at Hamburg last week, where both were introduced by Theodore Spiering with the Hamburg Orchestra. Mrs. Beach played the concerto herself. Ferdinand Piohl, the well known Hamburg critic, writes of both her compositions and her playing with unstinted praise.

Theodor Leschetizky, the veteran piano pedagogue of Vienna, is spending a few days in Berlin. He attended the concert of his pupil, Ignaz Friedmann, and was highly pleased with his playing.

The many friends of Eleanor Spencer in Berlin were gratified to learn that the gifted young pianist has won success in her native country. After her many successes in Europe this, to be sure, was considered by them highly probable.

The performance of the new opera, "Frau Anne," by the young American composer, Stanislaw Letowsky, at Posen, has been postponed until December 25.

Nicholas Manskopf's Music History Museum, of Frankfurt, will give a special Marchesi exposition during the second half of December. Manskopf possesses a large number of letters, photographs, documents, etc., of the famous singing teacher.

Ottlie Metzger recently sang in six different performances in six days, and five were in different towns. She appeared in Hamburg on November 20 in "Trovatore," on the 21st in "Götterdämmerung"; she sang in Dresden on the 22nd, in Reichenberg, Bohemia, on the 23rd, in Nuremberg on the 24th, and in Vienna on the 25th, receiving ovations everywhere.

Robert Beyer, the violin dealer, of this city, who a few years ago was conducting a magnificent establishment Unter den Linden, is now serving a term in prison for fraudulent practices. He has been found guilty of forgery, swindling and getting money on false pretenses. This is the second time that Beyer has been convicted during the last twelve months.

From Moscow comes the sad report that the Rubinstein Museum, which was dedicated last year with much pomp, has already fallen into neglect. Unless friends contribute money for its support it cannot be maintained, and the interesting mementos of the brothers Rubinstein will have to be sold.

Italian Riviera Grand Opera Company.

Rudolph Aronson, the veteran New York manager, is busy this season at a beautiful little town on the Italian Riviera called Porto Maurizio, close to San Remo and not far from the French boundary. He has the Teatro Cavour there, a real "bijou" of a theatre, for the season, and will present a number of young singers, American and foreign, supported by a thoroughly competent Italian company. The theatre itself seats 1,000 persons, and is a new building on modern principles with a complete outfit of new scenery. The repertoire for the season, which began on Christmas night with a performance of "Adrienne



TEATRO CAVOUR AT PORTO MAURIZIO, ITALY.

Lecouvreur," will include three other operas, "Cavalleria Rusticana," "Maestro di Capella," a one act comic opera by F. Paer, and "Lucia." The first or carnival season will last until about the middle of February, and a supplementary season is planned from March 15 until about the 1st of May. The musical leadership will be in the hands of Ugo Benvenuti, of Leghorn (Livorno), a fellow student of Mascagni's, who will have an orchestra of forty-five men.

Among the names on Mr. Aronson's list of principals are those of two debutants, from whom much is expected. They are pupils of Jean de Reszke, viz., Louise Jute, the English soprano, and Narbonensa Fortea, tenor, whom the great master regards as one of the most promising artists who has ever been under his instruction. They will sing together in the leading roles of "Cavalleria" and "Lucia."

Tina Lerner with the Bohemian Quartet.

Tina Lerner, the Russian pianist, who is having a brilliant tour in Europe, appeared recently as the assisting artist with the Bohemian Quartet in Leipzig, scoring a complete success, as the appended notice shows. Other engagements for this pianist for December include appearances as soloist at the Lamoureux Concerts in Paris under Chevillard, December 21, and with the Scottish Orchestra in Glasgow, under Mlynarski, December 30:

Between Schubert and Verdi came Anton Dvorák with his charming piano quartet in E flat, a work which always scores with its elemental freshness and charm, particularly with an authority presiding over the piano part. Tina Lerner was technically and musically fully on a level with her famous colleagues and played with temperance, clearness and musical insight without giving the piano part undue prominence. To the contrary one recognized the real chamber music player in the way she balanced the ensemble to the finest point.—Leipziger Zeitung, December 8, 1913. (Advertisement.)

Schumann-Heink to Give New York Recital.

Ernestine Schumann-Heink, who has just returned from an extensive tour of the Pacific Coast, where she was heard in all the large cities, such as Portland, Seattle, San Francisco and Los Angeles, will give a New York recital on Tuesday afternoon, January 27, in Carnegie Hall. This will be the first time that New Yorkers will have had opportunity of hearing this great diva in recital for three years.

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Paris, or such as contemplate a visit to France, may be ad-
dressed to H. O. Osgood, 43 Boulevard Beauséjour, to
whom tickets should also be sent by those who desire their
recitals or concerts to be attended.]*

Paris, December 23, 1913.

Tina Lerner's playing has won a great many friends and
admirers for her in America and it surely did the same in
Paris last Sunday, judging by the storm of applause which

MRS. KING CLARK.

broke into the end of the first movement of the Grieg con-
certo when she played it at the Lamoureux concert last Sun-
day and which was repeated with even increased fervency
and enthusiasm at the close of the work. And she well de-
served it, for she brought to her performance of the con-
certo everything in the art of piano playing which might
help to emphasize the beauty and virility of the work. It
is a feat to make this concerto with its constant succession
of short themes—now lyrical now in dance form—sound
like an organic whole, but Mme. Lerner came nearer to doing
so than any one else whom I have ever heard play it, which
sufficiently demonstrates the completeness of her musical
equipment, and it is quite unnecessary to speak of her
technical ability, which will compare favorably with that
of any other concert pianist of the day. It is truly aston-
ishing what an amount of tone this little woman can get
out of the piano in the big, broad passages. This, her first
Paris appearance, was an unqualified success. She is en-
gaged for two recitals here later in the season.

The concert, one of the regular series of the Association
Lamoureux, took place last Sunday afternoon at the Salle
Gaveau. It was my first opportunity to hear the famous
Lamoureux Orchestra and to witness the work of its con-
ductor, Camille Chevillard, and by a coincidence two of the
works on the program, the "Egmont" overture and the
fifth symphony, were also on the program of the Colonne
Orchestra when I first heard it two weeks ago, so that therewas a splendid opportunity for comparison. As for the
orchestra themselves, I think there is very little choice.
Both are made up of splendid players; in both the woodwind
in particular is very fine. But the work of the Lamoureux
Orchestra certainly sounds better than that of the Colonne,
due to the fact that its leader, Chevillard, is a born con-
ductor with an absolutely intimate knowledge of the or-
chestra and its possibilities, whereas Gabriel Pierné, con-
ductor of the Colonne, however, fine a musician he may be,
is anything else rather than an orchestra conductor. Che-
villard gave a truly magnificent reading of the fifth,
obtaining some effects—especially in the scherzo and the
long transition from it into the finale—which I have never
heard produced by any other orchestra. The other impor-
tant number on the program was the first scene of the third
act of "Parsifal," with Van Dyck as Parsifal and Marvini
as Gurnemanz. This scene is, goodness knows, tiresome
enough on the stage, even though one is offered the novel
spectacle of a lady washing a gentleman's feet in public,
and on the concert stage it is boreome to extinction, not-
withstanding the beauty of some of the Good Friday
themes. Van Dyck did his best with the remnant of voice
which is left to him and Marvini, who has a sonorous voice
of rather somber quality, was not more boreome than
other Gurnemanz.

Last Thursday a young cellist named Diran Alexanian
played at the Salle Gaveau. He played the Schumann
concerto, G. Enesco's symphony, op. 8, for cello and or-
chestra (directed by the composer), and the Brahms dou-
ble concerto with Enesco. M. Alexanian has evidently
spent considerable time learning how to play the cello.
He places his finger on the right part of the string at the**Charles BOWES** Vocal Instruction
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right time, draws the bow—and produces what is, perhaps, as dry and uninteresting a tone as it is possible to get out of a cello. It must have taken him several years to attain to the technical proficiency which he has and now he should spend as many more learning to play musically. What took me to the concert was the wish to hear some work of Enesco's, whose abilities as a composer I have often heard praised. Perhaps it was unfortunate to hear this cello symphony first. M. Alexanian showed all he knew, but if he treated Enesco as badly as he did Schumann, it was no wonder that I did not care for the work. I will simply say I did not understand it on first hearing and have, at the same time, no desire to hear it again at the risk of understanding it better. At least M. Enesco proved himself a very capable orchestral conductor.

Mrs. Frank King Clark (Maud Oakley) has been spending several weeks in Paris doing some special coaching on the French works which will be in the repertoire of her American concert next season and left only a few days ago for her home in Berlin. Mr. and Mrs. Louis Campbell-Tipton gave a reception for her last Tuesday afternoon at their charming home in the Avenue de la Bourdonnais, at which Mrs. King Clark sang an extensive program of songs by Gluck, De Leva, Mascagni, Hans Hermann, Strauss' "Ich trage meine Minne," "Traum durch die Dämmerung" and three songs of Louis Campbell-Tipton's "Confession," "Spirit Flower" and "Rhapsodie." She has a strong voice of very pleasing, sympathetic quality. Mrs. King Clark admits that her vocalization is a "family product," she having been taught by her husband, Frank King Clark, and its excellence is only another tribute to the ability of that well known teacher. She sang everything on her program excellently, but the Strauss songs especially appealed to me, and her capital rendition of the three English songs of Campbell-Tipton. The "Rhapsodie" makes tremendous demands on the technical ability of a singer which were fully met by Mrs. King Clark, and the "Spirit Flower" was immediately redemanded. Mrs. Honeyman, pianist, played composition of Chopin and Paderewski, the Schütt paraphrase of the "Fledermaus" waltzes, Campbell-Tipton's "Legend" (No. 1), and the fine sketch, "Autumn," from his "Four Seasons" suite.

Minnie Tracey, soprano, gave her first recital of the season last week at the Salle des Agriculteurs, a long program, most of the numbers of which were accompanied by a small string orchestra, rather a pleasing innovation. Miss Tracey was in good voice. I have heard her several times in years past and she pleased me better than ever before. An interesting group was made up of two songs by Arthur Hartmann, the eminent violinist and composer, a charming "Slumber Song," which succeeds admirably in staying far away from the banalities of the average "Berceuse" and a song in manuscript (its first hearing in public) entitled "We two together." Mr. Hartmann has admirably caught the breadth and passion of the fine poem and written a song on big lines which, though it is anything but the so-called "popular" style, caught the audience at once and was enthusiastically redemanded.

At the Colonne concert of Sunday, December 14, Lawrence Haynes, a young American tenor, gave an excellent proof of his ability by taking at very short notice the place of Ernest Kraus and singing the role of Parsifal in excerpts from that opera with Felia Litvinne. Mr. Haynes has been studying here for some time and it was his debut, made under most trying circumstances. The critics spoke very well of his work.

Kathleen Lawler, pupil of Jean de Reszke, whose successful debut in "Lakmé" was noticed in this column a few weeks ago, was the soloist at the Students' Atelier Reunion last Sunday evening and, though the victim of a bad cold, showed the excellence of her vocal art by revealing no trace of the fact in numbers from Adam, Grieg, Rimsky-Korsakow and Liza Lehmann, to the finely played accompaniments of Jean Verd. A good joke on M. Verd, by the way, occurred recently at the cello concerto of M. Reboul, whom he accompanied. He had been playing several numbers with Mlle. Reboul and, returning to the stage to accompany a group of songs sung by M. Dévries, of the Opera-Comique (a cousin of the Chicago representative of the MUSICAL COURIER), sat down at the piano and began to sound the A sturdily until M. Dévries touched him on the shoulder saying, "Well, after that I certainly ought to be able to sing well." As Arthur Alexander said to me the other day, "What would people think if we singers came out on the stage and ran a few scales just to warm up? It certainly wouldn't create any more disturbance than the average violinist tuning."

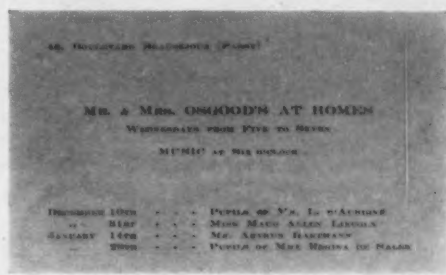
Mme. Chais-Bonheur (Mrs. George E. Shea), wife of the well known vocal teacher, will be heard a number of

times this season "on representation" at the Operas of Nancy and Nantes.

There is an interesting bit of news, which I have not seen published elsewhere, about the new work of Charpentier "L'Amour dans le Faubourg." It is to be a trilogy, a la Wagner, and will occupy three evenings in production, two long acts filling up each evening. The entire work calls for no less than ninety-two singing and speaking parts. It is said to be completed, but as yet no publisher has been found who agrees with M. Charpentier's idea of what it is worth.

Jean de Reszke, with his huge class of over forty pupils, is kept about as busy as any man in Paris, but he is going to take a little vacation at New Year's and go down to Porto Maurizio on the Italian Riviera to be present at the debut there of two of his pupils, the tenor Mabonessa Fortea—who, by the way, before he became a tenor was a famous Spanish toreador—and the English soprano, Louise Juta.

There is a lull in the season due to the holidays and next week will see very few concerts. Last Saturday evening at the Salle du Conservatoire there was a concert in aid of the pension fund of the professors, the program including among less important numbers, the G minor, C minor and F major piano concertos of Saint-Saens, each played by a different pianist, accompanied by the Lamou-



MUSICAL WEDNESDAYS IN PARIS.

reux Orchestra under Chevillard. Last evening at the same hall saw, apropos of Christmas, a performance of Berlioz's "L'Enfance du Christ" was given under the direction of Henri Morin.

NEW STYLISTIC STAGE IN HELLERAU CRITICIZED.

Claudel's "Verkündigung"—Impressions After the First Performance—A Discussion of the New Art and Its Manner of Presentation.

However opinion may differ as to the actual value of Claudel's work, or as to the real results of the efforts being made in Hellerau toward stage reforms, in this, all will agree, that in conceiving any just estimate of new departures like these, one must first recognize the need for reform, and believe in the genuineness and sincerity of the motive. For a number of years past men like Jaques Dalcroze, Adolph Appia, Alexander Salzmann, Martin Buber (and of late), Dr. Wolff Dohrn, Harald Dohrn and their many influential friends, have been endeavoring to seek a higher and loftier medium for dramatic presentation; in short, to do away with "theatricalism," or theatricals, in the meaner sense of the term, and to concentrate all effort upon reproducing the inherent power of the drama itself—and incidentally to revive something of the severe style of the ancient Greek stage. And all this, more in the abstract than in the concrete. So the new stage dispenses with the illusionary art, and with almost all the accoutrement of the modern stage. The first great step was to create the proper milieu, or the room and the space, as they have done in the new Festival Building at Hellerau. The next step and perhaps the principal one was the question of light. On the new stylistic stage the real creative element of presentation, almost of communication, one might say, is light. Then the division of the stage by partitioning planes and steps affords the means of heightening or contrasting the effects and creating symbolism of varying character. "Raumsymbolik" is how the new school terms it. Thus the new stage, in its outward form, has been compared to that of the old Mysteries, and Miracle Plays, or the stage of Reinhardt's "Jedermann," which has created such a sensation in Europe. But these points of likeness are in reality only outward and do not present the essential characteristics of "Raumsymbolik." In substance the connection of these three different planes by steps is the main difference, but its abstract significance has a far more comprehensive meaning. Such a stage, however, demands a very powerful drama, a work which is capable under such circumstances of manifesting its own germinal strength. Such a work must be really Homeric, and its real efficacy must proceed from its inward worth, without the usual acces-

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sories of theatrical means—a work, for instance, like Goethe's "Iphigenie," which is almost without action, and yet of wonderfully powerful poetic thought. Although Claudel has written in his "Verkündigung" a work of evident talent and promise, even of power, in parts, yet I cannot find in it such inherent strength as this new stage requires as the very means for its justification. Therefore the new stylistic stage has another mission—namely, it must give rise to a newer and stronger drama.

Claudel, who is very highly estimated in France, even perhaps overestimated, belongs to the occult writers, who combine old Oriental philosophy with marked pantheistic ideas, principally as to the unity of God, Man and Nature. Yet he uses music, and all the symbolism and ritualistic accessories of the Roman Catholic Church, to strengthen and heighten the effects of different scenes.

THE PREMIERE.

The premiere of this interesting performance was noted for brilliant attendance and discriminating and intelligent listening. The onlookers were for the most part well wishers of this new and worthy cause. But that there were some Philistines present was evident from some of the criticism that appeared after the dress rehearsal. To speak quite frankly it is held against some of the press representatives that they gave such open expression to their views, immediately after a semi-public rehearsal; this is not customary, and is not professional etiquette. Public and the press are inclined to varying opinions today and even dissension. Ignorance and prejudice also are apparent.

For my part, I am wholly in sympathy with this new movement. Theatricalism per se has become banal, and stale, ad nauseam usque. We ought to welcome with all our hearts and voices such reforms in style for dramatic representation. Everything that could be done for the stage itself by the "Regie" or by the men who are behind the scenes and the real promoters of the scheme, was done to a high degree of satisfaction. Of course all such reforms and departures are for the most part a matter of growth, and development; perfection is not claimed or expected.

As I have explained, the new stage is divided into three different planes, in ascending rows, which are connected by steps; there are absolutely no painted scenery, no illusion nor illusionary art, the main medium of expression and communication or representation being light, in all its diffusive and wonderful effects. The whole scheme is symbolic. There also is a very evident effort made to create the impression of, rather than the actual scene itself. Thus, for instance, by expressive but very simple designs, we gain the impression of the home, and the hearth; or the impression of the wood, or the impression of Marienberg, etc., while in the great scene of the "Verkündigung" the effect and impression are produced almost entirely by wonderfully beautiful and even amazing operations of light. This scene was, in that regard, truly the most exquisitely beautiful that is possible to imagine. The whole style is at once severe and simple, expressive and impressive. The mood in this case was one of solemnity; one could understand better, on hearing the play, why such a drama must be "celebrated," as one says of the eucharistic sacrifice, rather than "played"; and yet it must be said that this is not a play for this stage, or if it is, it was not "played" properly. For in some sense, every play has to be "played," even in its "celebration"! Solemnity, dignity, sublimity are de-

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stroyed by too much "mouthing," as Hamlet expressed it; passion can be torn to tatters by continued exaggerated pathos and by perpetual groanings sometimes dangerously near to howling hysterical screams, and much of the acting as far removed from naturalness as possible. The sublimity of great suffering is far better expressed by extreme quietness, and passive, resigned endurance. Such a stage requires more such actors, who, while capable of great depths of inward feeling and experience, can impart this in quiet, suppressed tones.

One has only to recall the unforgettable performance last season of "The Merchant of Venice" by an English Society which attained wonderful effects by simple, quiet, natural acting with noble and lofty power of expression; adding, by the power of inward feeling alone the true impressiveness to the lines; or one can recall Wiecke's wonderful recitation of "Enoch Arden" last spring, or all of Herold's acting, or that of Eleanor Duse, or Agnes Sorma, or that of any of the so called "Natural School," now so much in vogue in France.

If it was the wish and design of Claudel to have his drama performed as to its delivery in the way it was in Hellerau last week, I must confess with all enthusiasm for the cause that he has made a grave mistake; and I believe as to this, there is hardly a dissenting voice. It is not always the poet or the author who understands how to direct his own works! One should like to hear Goethe's "Tasso," or "Iphigenie," or Grillparzer's "Sappho," or "Der Liebe und des Meeres Wellen" or some adaptable Shakespearean play, as well as one of Ibsen's, on this new stage, and performed by some really great actors.

In this way alone, I sincerely believe, will the ideas of such great minds and of such true artists as Jaques Dalcroze, Alexander Salzmann, Martin Buber, and of such an art enthusiast and connoisseur as Dr. Wolff-Dohrn, be at last realized and appreciated—a consummation devoutly to be wished.

E. POTTER-FRISSELL.

J. Fred Wolle at South Bethlehem.

The South Bethlehem (Pa.) Globe of December 12 refers to the large audience which greeted well known and famous artists in Salem Church, December 11. Among these particular mention is made of the organist, J. Fred Wolle. The article runs as follows:

The first of the three select concerts to be given in Salem Evangelical Lutheran Church, Bethlehem, last night was presented and was largely attended. It was one of the most enjoyable musical events of the season in the musical Bethlehem. The artists who appeared at last night's concert were well known in this community, having delighted large audiences years ago. They were no other than Dr. J. Fred Wolle, organist of Salem Lutheran congregation, and director of the Bach Choir.

The program and its rendition partook more of a high class drawing room concert than any musical entertainment ever before given in Salem Church, and was worth triple the price of admission.

The first number on the program were three old Christmas hymns, played on the organ by Dr. J. Fred Wolle. They were: "From Highest Heavens to Earth I Come" (Bach), "A Rose Breaks Forth in Bloom" (Brahms) and "In Thee Is Gladness" (Bach).

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As Lohengrin—Sylvester Rawling in the New York Evening World said: "Not since the days of Jean de Reszke has the story of the mission of the Knight of the Grail been sung so well. Hats off to you, Mr. Kingston! Your voice, your phrasing, your diction were admirable. No need of a libretto to follow the text."



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BRAHMS MONOPOLIZES A LEIPSIK CONCERT.

Nikisch Offers Only Brahms Works at Gewandhaus Seance—Verdi Accorded the Same Honor—Tina Lerner Scores as Ensemble Artist—Emil Sauer Gives Fine Schumann Performance.

Leipzig, December 20, 1913.

The seventh Gewandhaus concert under Arthur Nikisch, and with Concertmaster Edgar Wollgandt as soloist, was all of Brahms. The three compositions were the seldom



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heard six movement A major serenade for small orchestra, without violins but for wind instruments, violas, cellos and basses; the violin concerto, and the D major symphony. For the serenade the viola corps was raised to eighteen men, with the orchestra's own distinguished



TINA LERNER.

principal, Bernhard Unkenstein. The serenade was delicious entertainment, a happy combination of substantial lightness such as a Brahms could write better than anyone. Wollgandt followed with a notably fine, broad and fully inspired giving of the concerto. His is violin playing of the most agreeable school, and after the first few phrases there were poise and complete artistic control over the message. The adagio came forward in very great beauty and the finale was an ever convincing exposition, in extreme vigor without once departing from technical finish and tonal refinement. Nikisch's conducting in the symphony this time gave just cause to marvel. Though the first allegro is marked "non troppo," one could hardly believe his own ears in hearing how slowly Nikisch began. And still that seemed the most impressive tempo for that material. Later the tempo became very brisk but steady, and here the extreme inner intensity of the strings came to be new cause for wonder and admiration—an intensity which remained in perfect poise and absolute control. From here the entire playing of the symphony was a great singing from a full heart, so that the experience was one long to be remembered.

The eighth Gewandhaus concert was given to Verdi's "Requiem." There were the usual Gewandhaus chorus and orchestra, besides the solo quartet Frau Aaltje Noor-

dewier-Reddingius, Pauline de Haan-Manifarges, Herren Willy Schmidt and Alfred Stephani. In whatever particularly concerned the work of the splendid orchestra and chorus under Nikisch, this beautiful composition was heard in great fervor, in adequate nuance and exact ensemble. The quartet of solo voices was in high degree enjoyable, with the tenor rated as the least gifted and least mature. Stephani has a valuable voice and imposing musical style. The soprano and mezzo are very distinguished artists in their field of German oratorio, but without being ungrateful for so finished art, an auditor may still wish for Italian singers in a composition so preeminently lyric and melodious.

The second orchestral concert of the Musikalische Gesellschaft under Dr. Göhler included eighteenth century composers, as an andante from a Christian Cannabich symphony, two Mozart arias, sung by Mizzi Marx, and the A major violin concerto, played by Catharina Bosch, a "Sinfonia di caccia" by Leopold Mozart and the Carl Stamitz E flat symphony. These old works were played by small orchestra, as originally intended. They carried great interest by their even vitality within their own sphere. Dr. Göhler is a fine master in calling up the old mood of these compositions, with their ponderous accents and heavy tunefulness. Fräulein Bosch and Frau Marx are always delightful artists, who also gave pleasure on this occasion.

A symphonic fantasia by the Vienna composer, Richard Stöhr, was given its first Leipzig hearing at the fourth Philharmonic concert under Winderstein. Telemaque Lambrino played the Tchaikowsky B flat minor concerto and the Weber concertstück, the program further including the Schumann D minor symphony. As in Stöhr's other symphonic works, choral and chamber music that have been given here, the new fantasia represents a good classic type of composing, while the message itself is of sane, agreeable material, coming sometimes to a good deal of character. Lambrino played in great bravour, as is his wont, and earned the usual great popular success.

In the third concert of the Bohemian Quartet Tina Lerner helped present the Dvorák E flat piano quartet, op. 87, and earned not only the gratitude of the audience, but of the Bohemians themselves, who freely declared this the most enjoyable rendition of the work they had ever participated in. The concert had begun with the Verdi E minor string quartet, the Dvorák and Schubert's string quartet, "Death and the Maiden," to follow. The Verdi quartet played but twenty-three minutes, generally in scoring that seemed very light, judged by present day standards. But there was never the slightest doubt about the inspiration, neither about the ultimate aim. It unfolded everywhere in plain music that was delightful to hear.



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When the Dvorák began, the bald simplicity of the first figure argued less music than was usual to Dvorák, but within a few moments the material was welling and bubbling as freely and beautifully as the composer's best. The same was true of the other movements wherein beautiful melodic and character inventions crowded upon each other in a very prodigality of musical life, the whole material showing forth in the unflinching clarity characteristic of Dvorák. In all this Miss Lerner had the interesting piano treatment for her own pleasure and much opportunity to lead the proceedings in the mood and general character. Since the concert, the above remarked satisfaction of the Bohemians is further in evidence through their request that Miss Lerner play with them next season in regular tour, if possible for her to do so before beginning her next American engagement.

The string quartet of the Würzburger Royal Conservatory is under the German American, Walter Schulze-Prisca, of Chicago, and this leader is also director of the violin instruction at the conservatory. The quartet personnel, Schulze-Prisca, Carl Wyratt, Artur Schreiber and Ernst Cahnbley, played in Leipzig the Beethoven, op. 127, the Adolf Sandberger E minor, op. 15; Schulze-Prisca gave Reger's solo sonata, G minor, op. 42, and pianist Georg Zscherneck assisted in the Brahms quartet, op. 60. Sandberger is professor of musical history at Munich University, but was born and brought up in Würzburg. His E minor quartet, written quite awhile ago, is an extremely well and smoothly made work, in content which would probably classify from Schubert to Mendelssohn. The tone language is therefore not an original one; nevertheless the work goes well on its own way in a steady impression of earnest, consistent classicism. The Reger sonata of this program is one of the composer's earlier works for violin alone. Now that time has made all ears better acquainted with Reger's own discourse, there seems not so much Bach in these works as one had formerly surmised. There is less of Bach in them than there is of Mozart in the Beethoven first or in the Schubert fifth symphony. Schulze played the sonata in consummate mastery of all, and the particular difficulties of the chaconne finale, further playing in of style of distinction and warm musical impulse. The quartet under his leading has acquired a commendable unanimity of intention, and the body played in much fine detail while holding to broad lines and unflinching dignity. Schulze is an enthusiastic instructor and he has lately written an ambitious exposition of his ideas on the use of the bow arm.

Following upon their recent Mozart playing with the Philharmonic Orchestra, the sisters Rose and Otilie Su-

tro gave their own recital of works for two pianos. There were the Bruch D minor fantasia, op. 11, Pierre Maurice's two new manuscript fugues, op. 19, Richard Rössler's new sonata, op. 22, the Saint-Saëns Beethoven variations, and the Arensky second suite of silhouettes, op. 23. The small fugues by Maurice were of pleasing music in old minor flavors and but slight claim to originality or individuality. The Rössler sonata was probably no more complex nor modernistic in its harmonic fabric, yet the composer showed a certain individuality in that which particularly concerned the playing manner, so that the very plain discourse did not seem conventional after all. The artists played as ever in finest ensemble, in which the touch and general tone giving of each were in extraordinary uniformity of volume and kind. The Leipzig critics have been but seldom so wholehearted as they were in recognition of the fine work of these two artists.

Emil Sauer's recital had the Schumann F sharp minor sonata as principal work on a program with Rameau, Gluck, Chopin, Debussy, Sauer and Liszt. His playing of the sonata was one of the most enjoyable numbers of the autumn season. The introduction was deliberate, reflective, even sentimental, in uniquely spasmodic accent, which was impressive. The allegro came in apparently Schumannesque dreaminess, in fancy and painting in far



Photo by Breitkopf & Härtel, London, W
EMIL SAUER.

away tones, the vivace being a matter of character getting instead of hurry, the scherzo and intermezzo again in strangely ponderous accent, in great character, these general qualities of thought rather than show prevailing to the close. It is only once in a number of seasons that one hears Schumann and feels so positively that the playing is in a true Schumann type.

Arthur Schnabel played the Beethoven sonata, op. 110, four Schubert impromptus, op. 90, the Schumann C major fantasia, Liszt's "Au bord d'une source," "Canzonetta del Salvatore Rosa," "La Campanella" etude, "Sonetto Petrarca," No. 123, and the Tausig-Strauss "Nachtfalter" valse caprice. In the course of all the sturdy musicianship and finely pianistic attributes of this recital, there was no point in better effect than in the Beethoven sonata, where in the native breadth and straightforward delivery gave pleasure of a high order.

Walter Soomer's recital of ballads was all of Löwe, but for Sibelius' remarkable "Fährmann's Bräute," introduced at the middle of the program. The five Löwe numbers were: "Kaiser Otto's Weihnachtsfeier," "Der gefangene Admiral," "Gregor auf den Stein," "Prinz Eugen" and "Tom der Reimer." The Sibelius ballad is one of sheer unending succession of thrilling material in greatest melodic beauty and programmatic character. Though the tempo is often extremely fast, in depiction of stormy scenes, the seventy-two lines of the German text thus require twelve minutes to give in concert. The ballad is one of unusual difficulty, both for singer and pianist, yet every artist will find extraordinary interest in study of so pre-eminently strong and beautiful composition. Soomer sang

in grand manner, superbly accompanied by conductor Reinhold Bender, also of Dresden.

A program of sonatas played by violinist Gabriele Wietrowetz and pianist-composer Robert Kahn, both of Berlin, included a Mozart D major, the Beethoven "Kreutzer" and Kahn's own G minor, op. 5, which last could not be heard for this report. As one of the most eminent pupils of Joachim, Wietrowetz long ago established her place among artists of classic tendencies. So does she now play Mozart and Beethoven in finest maturity, characterized by beautiful tonal means and the strong rhythmic hold which is so important to these classics. Kahn gave beautiful support, in the same dignity and enjoyable musicianship.

The less known but unusually melodious and warm blooded C major mass by Beethoven was given by the chorus of the Universitäts Kirche under Hans Hofmann. The orchestra was one of students; the solo voices were Gertrud Hügel, Helene Braune, Friedbert Samler and the gifted Reinhold Gerhardt, brother of the very distinguished Elena Gerhardt, obligato violins and viola by Kate Häbler, Carla Zeibig and Herr Weckauf. The student orchestra held well together, the solo and obligato forces were capable and Hofmann led in a manner to permit very favorable hearing of the composition.

The American violinist, Roderick White, for some years under Leopold Auer, played Tartini and Lalo concertos, the Handel E flat sonata and shorter pieces. He left an impression favorable in every consideration of school facility, intelligence and musical feeling, if still in no high degree of the spiritual. The public liked the recital and the critics gave full credit for so stable and agreeable art.

Leipzig had not heard the César Franck prelude, chorale and fugue for some years, until given in the recent recital by Richard Buhlig, who also brought the Beethoven sonata, op. 111, B flat minor sonata and other selections by Chopin. However beautiful and individual this composition by Franck, there is new interest in hearing how the tone language and the musical spirit are allied to Chopin and Liszt.

Pianist Paul Otto Möckel's recital brought Julius Weismann's "Spaziergang durch alle Tonarten," six pieces by Debussy, a theme and variations, op. 1, by W. Schulthess

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and the Brahms C major sonata. The Weismann variations, as the only work heard, are of entirely valuable music in a wide range of development of the subject. Nevertheless, within the twenty-five minutes needed for performance, there is an occasional impression that the same material has been gone over all sufficiently before, and in so far the composition is needlessly drawn out. Möckel played like a consummate master of the piano and of the musical discourse he had to offer. His is an intellect above the average among younger contemporaneous pianists.

In joint recital by pianist Emmi Knoche and cellist August Bieler, both of Braunschweig, there were the Schubert "Wanderer" fantasia for piano, the Nicodé B minor sonata for cello and piano, and solo pieces by Anserge, Liszt and the late David Popper. The pianist played Schubert in a fine mingling of energy, rhythmic stability, delicacy and repose which argued complete artistic maturity. The cellist is likewise one of the most enjoyable of those who come to Leipsic. The Nicodé sonata is of very good music that might classify with the followers of Schumann and Mendelssohn.

The soprano, Thea von Marmont created a very favorable impression with twenty songs, by Beethoven, Brahms, Weingartner, Hans Hermann, Strauss, Chopin, Paladilhe Lalo, Massenet and Hugo Wolf. A slight unresponsiveness in the middle and lower voice augured light indisposition, but the singer was genuinely musical, gave the texts in much intelligence and pleased particularly with the soft, rich use of the higher tones. She was beautifully accompanied by Alexander Neumann.

The boy violinist, Max Ponch, played a Mozart concerto, Rameau and Vieuxtemps pieces and his own G minor romance. It was difficult to tell whether he had talent or not, for the playing was exceedingly crude, both technically and musically. The romance was in amateurish tunefulness, in Hungarian color, and if the youth has any composing talent at all that, too, will be late in coming to maturity. Assisting pianist Bernhard Philippen played the Chopin B minor sonata crudely enough, but in a certain directness and warmth which augured talent for future giving of large forms.

The singer, Maria Kolb, presented seventeen songs by Brahms, Strauss, Behm and Hugo Wolf. Her recital could not claim a single feature of merit in voice, voice culture or musical quality, so that the occasion was one of the most unfortunate imaginable.

The dance evening by Jutta von Collande was devoted to compositions by Chopin, Grieg, Moskowski, Cyril Scott and Johann Strauss. The young artist seemed not only trained in dancing but in command of a wide range of fancy in action and countenance, so that her offering ranked with the more interesting of those that have been seen in Leipsic.

A new madrigal corps of ten voices under Dr. Max Unger includes Anna Führer, Vera Schmidt, Mary Weiss, Clara Wendt, Helene Milzer, Maria Schultz-Birch, Curt Schirmer, George Voigt, Sebastian Beck and Jacques Buff. Their first concert had madrigals by Claude le Jeune (1586), Hans Christoph Haiden (1601), Orazio Vecchi (1589) and Joh. Herman Schein (1624), also female tertets by Reinecke and part songs by Stephan Krehl and Richard Stöhr. Miss Birch sang a Bach solo aria for contralto and Miss Schmidt a group of songs by Hugo Wolf. The organization showed agreeable vocal material under creditable usage, with routine very commendable for a first concert. Dr. Unger is also active as musical critic for a number of publications.

Gustav Schreck's seldom heard sonata for oboe and piano was the first number on a Leipsic Conservatory student program which further included Brahms songs, Couperin and Bach selections for flute, the Beethoven B flat piano concerto, with orchestra, four Reger songs and the Schubert "Trout" quintet, with piano and contrabass. The three movement oboe sonata is of potent absolute music, the second movement in old three pulse material, the third in bright, people's music to a drone for the piano, alternated by a fine theme of sombre character. The time needed is sixteen minutes, which is probably as long as the oboe reed may be continuously played with comfort.

EUGENE E. SIMPSON.

"Are you in favor of Italian music?"

"Yes. Its use would enable us to have it understood that when we join in the chorus at a banquet we don't necessarily indorse the meaning of the words."—Washington Star.

"SINFONIETTA" BY BOY PERFORMED IN VIENNA.

Young Korngold's Work "Grown Up" in Content—Ysaye Captivates Austrian Capital—English Compositions Score Success—Old Hall Renovated—Talk with Mme. Leschetizky—A Sauer Recital.

All inquiries referring to American musicians and music as well as matters of interest to Anglo-American visitors in Vienna, or such as contemplate a visit to Austria, may be addressed to Frank Angold, VIII, Florianigasse 60, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.

Vienna, December 6, 1913.

Occasion, the third Philharmonic concert. Scene, the great concert hall of the Musikvereinshaus. Prophets to the right, prophets to the left, and the wonder-child, young Korngold, in the middle; Beethoven's overture to "Prometheus" in crystal C major, and Richard Wolfgang Korngold's new "Sinfonietta" and Schumann's D minor symphony, flooded with romance and bubbling humor, all conducted by Felix Weingartner in the irresistible Weingartner manner. I have said before that it is difficult to realize when listening to Korngold's work that one is listening to the work of a boy. His "Sinfonietta," performed on Monday evening for the first time before what is perhaps the most critical audience in the world, went the way of most productions destined to outlive the praise or blame of a day: it evoked storms of applause and protest. The composition, in contradistinction to its title, is far from being a "young" symphony and is fully equal in treatment, body and construction to most "grown-up" ones. The varying themes bound with vigorous, buoyant youth, without a hint of youthfulness, so convincing and mature is their treatment. The "Andante quasi Serenata" is a fine piece of rhetoric in the latter day "tone-picture" style and coloring, and the orchestration is something to gasp at, particularly when one remembers that it is the work of a fifteen years old boy. The piece will be heard again and elsewhere and I am curious to hear of its reception.

What a treat it was hear Eugén Ysaye again, and witness his rapturous reception! The tempestuous applause at the end of each number was almost as passionate as its rendition, for whatever may be his shortcomings in point of view of rhythm, Ysaye has no equal in his own peculiar field, that of "soul" and passion, and his tone was at times positively uncanny. He began with Viotti's concerto in A minor: there is a little air in the adagio, a little delicate subcadence—more divined than heard—that wanders about with the aimlessness of a lost soul, and something of its hopelessness. The sensation created was positively indefinable, and one was not sure whether it issued from the strings or vibrated from the spellbound audience. Followed thrill No. 2—Bach's concerto in D minor for two violins and orchestra—Arnold Rosé, who had conducted with a firm hand the orchestra for the Viotti number, taking the second violin. What a contrast! Latin fire, impetuous and striving to break bounds, curbed and held in by Germanic judgment and reverential understanding of the master's inner meaning and will. I can still hear Ysaye sending his booming bass-viol notes into the dialogue of the two violins, and I see Rosé hanging on to the rhythm with grim tenacity. Beethoven's D major concerto ended a memorable program, and the audience began to flock toward the platform. The disappointment was keen when Herr Knepler, head of the Gutmann Agency, to whose able organization the success of the evening was due, came forward and announced that no encores could be granted as the artist would have to hurry to the station, and the fervent sigh that went up would have made the gas lights of a bygone generation flicker.

It may not be generally known that Gregor, the able and versatile stage manager of our Royal Opera, who took such pains with the production of the "Girl of the Golden West," a work of meticulous labor extending over months, is responsible for the successful production of the French composer Isidor de Lara's new opera, "The Three Masks," which was recently brought out in Paris at the new Champs Elysées Theatre. Gregor happened to see Charles Méré's drama of that name performed there and drew De Lara's attention to its possibilities. De Lara went to work and his success is the confirmation of Gregor's expert judgment. The Russian and Austrian rights have, I understand, been secured by Anna Tesi, of Vienna. It may be also of interest to know that Director Gregor was the man who induced Franz Egénieff to enter the ranks of the Berlin Royal Opera Company, when he (Gregor) formerly held sway in the Prussian capital.

The Vienna "Tonkünstlerverein," that brilliant organization headed and led by its president, Eugén d'Albert, gave

its fourth concert of the season on Monday evening last in the great hall of the Konzerthaus. The evening was vested with particular interest owing to the production of new works by and in the presence of two young English composers—Cyril Scott and Frederic Delius. Scott's piano suite and quintet for piano in C major were admirably performed by the Stwertka Quartet and the composer himself. Then followed a series of songs, the list of which I shall furnish later, by Delius, exquisitely sung by Frau Gutheil-Schoder. The work of both these young composers was conspicuous for freshness and daring, and total absence of the characteristic Anglo-Saxon fear of ridicule. Ultramodern was Scott's suite in particular, and the applause following its reception was liberally interlarded with signs and cries of dissent. Someone near me snorted: "Grieg translated into Futurism!" I should like to hear the score again before delivering myself of anything definite, but I carried away with me an impression of a resemblance, or, rather, a vague echo of Arnold Schönberg's elliptical periods, of an imagination that blooms in waste places, and of the absence of all melody mingled with a touch of wilfulness. It was an interesting evening, and, as I have said, I should like to hear the music again.

Mme. Charles Cahier, fresh from recent triumphs at Munich and the Frankfurt Mozart Festival, was enthusiastically received by a full house last night at the "Volks" Opera House, where she appeared as Azucena in "Trova-



Photo by Klingsland.
YSAYE AND HIS GRANDCHILD.
(From the Berlin Illustrirte Zeitung.)

ture." Mme. Cahier needs no introduction to Viennese theatre goers, for whom she used to be one of the prime attractions at the Royal Opera, where she was a favorite for several years. Mme. Cahier received not only a rousing ovation for her fine singing and artistic play but also an imposing stack of floral tributes, when the curtain fell for the last time. Vienna knows how to welcome a favorite. We shall have the pleasure of hearing Mme. Cahier again in "Carmen" on Monday and in "Aida" on Wednesday.

Vienna loves her favorites. The reopening of the old central hall of the Künstlerhaus was celebrated by a typical Viennese "Festal Evening" on Thursday last, when practically "all Vienna" foregathered to honor and enjoy the assembled talent of a literal galaxy of local favorites. It was a rare feast, where almost every branch of art was represented. Too much so, in fact, for one had to readjust one's susceptibilities from time to time with an audible jerk, as for instance when Grünfeld's exquisite rendering of a Schumann number was followed by Hansi Niese and Emil Guttmann writhing in the throes of the tango. The warmth of each separate artist's individual reception was scarcely to be wondered at, when it is remembered that each number was the best of its kind to be had in Vienna. Everything was represented—the Hofburg or Royal Theatre, the Royal Opera, the foremost musical organizations and societies, musicians and operetta artists. It was a very happy evening, and in the intervals the audience wandered about the galleries admiring the pictures, and the changes for the better, for the whole place has been renovated: the unsightly pillars that formerly defaced the concert hall and ballroom have been removed, the lighting is improved, and the historic central hall now is the finest of its size in all Vienna.

I ought to mention that folk are still talking about Bronislaw Huberman's Brahms evening last week, which evoked such a storm of enthusiasm. Then, too, there is

much praise for Arnold Rosé, hailed on all sides for his masterly restraint, dignified simplicity, and noble modeling of phrase as the successor of Joachim, and whose reputation is increasing from week to week. It is indeed a memorable season.

In spite of the very evident jealousy evinced by her two little prize Pekinese I was able on Friday afternoon to gather from Gabrielle Leschetizky, the beautiful young wife of the world-famous professor, that she has just returned from a series of brilliant successes gained at Munich, Prague, Meran, Lemberg and elsewhere, and that she will now remain in Vienna till January 16, when she will give an orchestra concert with the Tonkünstlerverein under the leadership of Oscar Nedbal, which, save for her own recital on February 7, will be her only appearance here before her departure for Russia in March, where she is engaged to give a series of symphonic concerts. Mme. Leschetizky will be thoroughly occupied in between teaching her pupils. Professor Leschetizky has not returned, as was hoped last week, but has left Munich for Berlin, where his latest compositions, already in the hands of his publishers—Bote & Bock—are to be performed this month. This extraordinary old gentleman is eighty-three, a fact that one finds difficult to credit when one hears of his moving easily and happily from town to town and country to country, revisiting friends and pupils and endearing himself to all those whose privilege it is to know him.

Thanksgiving Day was celebrated in the spacious rooms of the Pension Atlanta by a soiree musicale followed by a ball. Those members of the American colony who were unable to be present sent the guest of the evening, Mrs. Wilson (the President's cousin), a congratulatory telegram.

The Schubert League celebrated its "50-year Jubilee" on Monday last, December 1. The opening ceremony took place in the forenoon in the Reception Hall of the Ministry of Education, where the superb new banner, the Emperor's present to the league, was unfurled in the presence of a brilliant and representative gathering.

Emil Sauer gave one of his rare recitals on Tuesday evening last before an extraordinarily attentive and appreciative house, in the central concert hall of the new Konzerthaus. The entire program, from the delicate tinkle of the Old French number (Rameau's "Gavotte"), that headed it, to the artist's own "Echo de Vienne," that brought it to a happy close, was an artistic treat. Except for a certain lack of synthesis in his treatment of the Beethoven number (sonata, E major) I found no flaw, although I think he might to advantage have infused a little more power into the F sharp minor polonaise of Chopin. The etude and C sharp minor nocturne were beautifully rendered, and his Debussy constitutes almost the only occasion on which I have heard this composer rendered with lucidity and insight. It was Debussy as he should be played. Emil Sauer pays extreme attention to detail, and his work is delicate and "lacy," more suggestive to sunny vineyard slopes and the grace of Southern climes than the more massive tendencies of the beer drinking North.

Else Laura, Freifrau von Wolzogen, known and loved throughout all Germany for her graceful art—songs and ballads accompanied on the lute—paid us a visit on Thursday evening at the Konzerthaus, and delighted a crowded house with her dainty rendering of a series of charming fragments in four languages and as many dialects. Her versatility is amazing, Flemish and Old English come to her alike and without apparent effort, and her little Provencal ballads trill with sweetness, recalling all the fragrance of a lovable age. She is not only a musician, but a thorough artist, and we hope to see her soon again.

FRANK ANGOLD.

The Yester-Singers.

The woodland singers in the Spring
Tune on their tenderest notes.
The Summer only hears them bring
Joy from their fuller throats.
But as the Autumn falls,
Lone, melancholy calls
Over the sundown's darkling stretches float.
Then fall the singers silent!

The marvel of youth's vision past:
Dusk now where it was dawn;
The years, like leaves, swept up at last;
Truth stripped; illusion gone—
All has been said and done;
Every song sung but one.
Nothing but Death is new. Let Youth sing on.
The yester-poets are silent!

—New York Times.

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POPULAR SYMPHONIES DELIGHT PHILADELPHIANS.

Schubert's "Unfinished" and Tchaikowsky's "Pathétique" Beautifully Delivered—Mischa Elman Soloist—Philadelphia Composers to Be Favored by Orchestra—"The Messiah" Announced by Choral Society.

Philadelphia, Pa., December 28, 1913.
Schubert's unfinished symphony and Mischa Elman made the concerts of the Philadelphia Orchestra on Friday afternoon and Saturday evening of this week one of the most brilliant of the current season. The "Unfinished" and "Pathétique" symphonies have for a long time been the most popular works of their sort, so popular are they that the ultramoderns among us proclaim them "two works that will do much to keep before the public a passing musical form." But whatever the present popularity of the symphony it is certain that the Academy of Music is sure to be crowded to the doors, as it was yesterday, for a program which includes either of these works. It has been several months since the orchestra performed the Schubert work, but it has been much more frequently performed in recent years than the "Pathétique." A magnificent reading of the symphony was heard, embodying strengthening restraint, clean cut phrasing and delicately determined tempos.

Mischa Elman repeated the successes in the Beethoven concerto which have marked his every appearance here for many seasons. It is certain that this young Russian violinist is completely established in popular favor, and with greater maturity his art will probably reach even more dizzy heights. Elman played a magnificent cadenza in the first movement. It showed rare skill and power and revealed an Elman who must have startled any in the audience who still regard the young Russian as an advanced "wonder child." Brahms' "Tragic" overture and Wagner's overture to "The Flying Dutchman" completed the program.

The third of the series of popular concerts of the Philadelphia Orchestra will be given on Wednesday afternoon, and the program prepared for it is one that is calculated to appeal especially to young people, although it is sure to prove attractive also to children of a larger growth. The soloist is to be Kitty Cheatham, who will recite the original Christ legend from the Russian, upon which Arensky has based his variations on a theme by Tchaikowsky, while the Philadelphia Orchestra will play the music. She will also contribute various episodes from the life of a child. The French one will be an arrangement by Weckerlin of "Trois Belles Princesses." The Russian example will be "With a Doll," by Moussorgsky; the German "Zum Schlafen," by Max Reger, and the English one Edward German's musical setting to Rudyard Kipling's "The Camel's Hump." The orchestral numbers will also include Johann Strauss' "Blue Danube" waltz and Tchaikowsky's "Nutcracker" suite. Miss Cheatham will preface each number of the suite with the original Hoffmann fairy tale.

Next week's program of the Philadelphia Orchestra presents the first of the series of compositions by local musicians which were recently announced as having been selected from last winter's program of the Manuscript Musical Society. It is a concerto for piano and orchestra by Camille W. Zeckwer. The composer is to play the work himself.

Opera lovers of Philadelphia are consoling themselves during the absence of the Chicago Grand Opera Company with the hope that the Century Opera Company of New York will find some means of carrying out its proposed plan to give opera in English here for eight weeks beginning some time in March.

Karl Schneider has arranged an interesting program for the midwinter concert of the Treble Clef organization at Horticultural Hall on the evening of January 28. The program has been under rehearsal for several weeks, and will undoubtedly show the Treble Clef's many musical virtues to excellent advantage. Among the chorus numbers are: "The Sea Fairies," Mrs. H. H. A. Beach; "How Long Wilt Thou Forget Me, O Lord?" Brahms; prelude cantata, "A Page from Homer," Rimsky-Korsakow; "Ashes of Roses," Woodman, and "The Call," Andrews. Mr. Schneider is to be assisted by H. Alexander Mathews. The soloist will be Leo Schultz, cellist of the New York Philharmonic Orchestra.

Handel's "Messiah" will be given its seventeenth annual production by the Choral Society of Philadelphia

under the direction of Henry Gordon Thumder in the Academy of Music next Monday evening. A chorus of 300 voices, representing the flower of amateur vocalism of this city, will be reinforced by the following soloists: Emily Stokes Hagar, soprano; Marie Stone Langston, alto; Evan Williams, tenor, and Herbert Witherspoon, bass, of the Metropolitan Opera. Weeks of rehearsal under the able baton of Mr. Taunder have developed the singers to a consummate interpretation of the stirring Handel choruses. The last concert of the organization for this season will take place on Thursday evening, April 23. The works announced are Wolf-Ferrari's "New Life," with Helen Frame Heaton, soprano, and Emilio de Gorgorza, baritone, as soloists, and Saint-Saëns' musical setting of the 150th Psalm.

The Collegiate Quartet, of New York, composed of Edith Chapman-Gould, soprano; Rose Bryant, contralto; John Young, tenor; La Rue Boals, bass, will give a recital of old time songs in Witherspoon Hall on Monday evening, January 5, under the auspices of the University Extension Society.

The Lyric Quartet, including such well known singers as Abbie Keely, soprano; Susanna E. Dercum, contralto; Phillip Warren Cook, tenor, and Henry Hotz, bass, will give a special Christmas concert in the auditorium of Drexel Institute on Tuesday next. James M. Dickinson will assist at the organ.

Fritz Kreisler will make his third appearance here this season in a recital at the Academy of Music on Saturday afternoon, January 10.

A severely classical program is announced for the concert of the Boston Symphony Orchestra in the Academy of Music on January 5. It includes two symphonies, one by Haydn and one by Mozart, and Beethoven's "Emperor" concerto, played by Teresa Carreño, who was last week's soloist with the Philadelphia Orchestra. Mme. Carreño will also be heard at Witherspoon Hall under the auspices of the Young Men's Christian Association on January 10. This will make her fourth appearance here this season.

H. P. QUICKSALL.

A Tenor and His Pet.

Albert Lindquest, tenor, who recently appeared with great success in Minneapolis with the Minneapolis Sym-



ALBERT LINDQUEST AND HIS DOG.

phony Orchestra, under the direction of Emil Oberhoffer, is shown herewith with one of his best friends—his dog—which, by the way, always escorts Mr. Lindquest on his tour.

Mr. Lindquest's bookings are under the management of Gertrude V. O'Hanlon, of Chicago.

Dramatic Progress.

"What became of that play you wrote five years ago?" "The managers decided it was too daring to produce." "Send it on again." "I did. They say it's too tame now."—Pittsburgh Post.

King Alfonso, says a Madrid dispatch, smokes twenty-four cigarettes an hour. He must be saving up coupons for a piano.—Boston Transcript.

BACHAUS OPENS PHILHARMONIC SEASON IN NEW ORLEANS

**Celebrated Pianist Plays Before Large and Enthusiastic
Audience—Massenet's "Sapho" to Be Heard for First
Time—Yvonne de Tréville's Costume Recital—
Yale University Glee Club Coming.**

New Orleans, La., December 25, 1913.

The first concert of the Philharmonic series was held on December 18, with Wilhelm Bachaus as the attraction. The distinguished young pianist was greeted by an audience that filled the spacious Athenæum. His fine command of the niceties of dynamics, his lovely singing tone, and his artistic and well defined interpretations united in making his recital a thoroughly enjoyable one. In the Chopin numbers, Mr. Bachaus was magnificent. The great Polish composer, in his hands, was neither too sentimental nor too intellectually cold; he was revealed as a mighty tone poet exerting what might be termed a "virile charm."

Massenet's "Sapho" will be sung for the first time in this city next Saturday evening, with Mlle. Lavarenne in the title role.

Yvonne de Tréville, the coloratura soprano, will be heard next Monday evening in her "costume song recital," under the management of Gertrude Ellis and Mary M. Conway.

The Yale Glee Club is booked for December 29 at the Athenæum. Arthur B. Lacour is managing the concert, which promises to be a great social event.

HARRY B. LOEB.

Giorgini as He Really Looks.

Aristodemo Giorgini, one of the most successful tenors of the Chicago Grand Opera Company, is shown herewith as he looks when not "made up" to appear in "Bohème," "Tosca," "Lucia," "Rigoletto" and many other operas in



ARISTODEMO GIORGINI.

which he has scored triumphs since his return to America this season.

(Sig. Giorgini, whose portraits have frequently graced these columns, has been photographed mainly in stage costume, but he wants the readers of the MUSICAL COURIER to meet him face to face as he really looks.

Educational Alliance Concerts.

The Educational Alliance Chamber Music Society, founded by Leo Levy, is doing excellent educational work by giving a series of chamber music concerts for the benefit of the people in the lower East Side (New York), the price of admission being only ten cents. The fine programs given at these concerts are sufficiently indicated by

those which follow, the first having been given last Sunday evening, January 4, and the other scheduled for Sunday evening, January 25:

Quartet, No. 8, D major.....Haydn
Trio (Dumky) for piano, violin and cello.....Dvorák
Leo Levy, Alexander Saslavsky and Modest Altschuler.
Quartet, D minor (Der Tod und das Mädchen).....Schubert
Terzetto for two violins and viola.....Dvorák
Trio No. 1, for piano, violin and cello.....Beethoven
String quartet, G minor.....Grieg

These programs are performed by the following artists: Alexander Saslavsky, first violin; Jacob Altschuler, viola; Nathaniel Finkelstein, second violin; Modest Altschuler, cello; Leo Levy, piano.

Sue Harvard's Appearances.

Sue Harvard, the well known Pittsburgh soprano, appeared as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, in Philadelphia, November 26. Miss Harvard's charming personality and beautiful voice made an instantaneous hit with the audience that crowded the Academy of Music in that city. Greeted by a storm of applause, and repeatedly recalled, she became an immediate favorite with her audience and may be sure of a warm welcome when singing again in Philadelphia.

Recently Miss Harvard appeared as soloist with the Pittsburgh Festival Orchestra in a concert at Morgantown, W. Va., and of her singing the Post Chronicle of that city said:

Sue Harvard quite captivated the audience by her flawless voice, her convincing interpretations and her charming personality.

The Morgantown New Dominion said:

In full equality with the splendid work of the orchestra were the vocal solo numbers by Sue Harvard, the popular Welsh soprano. Miss Harvard sang an aria by Weber which caused an immediate demand for another selection, and toward the close of the program gave a group of songs, varying in sentiment, range and quality, all of which were given with an art that was at once pleasing and adequate. Her voice is notable for its clearness, round tones and flawless sequence.

Miss Harvard has been engaged to appear as soloist with the New York Symphony Orchestra, in Pittsburgh, January 15. She studies both with Eleanor McLellan, the well known New York teacher, and Geraldine Damon, a leading vocal teacher in Pittsburgh. (Advertisement.)

Alexander to Devote More Time to Recitals.

Arthur Alexander, the Parisian tenor, who hails from Los Angeles, Cal., has given up his position of organist of the American Church in Paris, in order to accept a few more of the numerous requests for recitals. Mr. Alexander rarely sings outside of France. Three public appearances and ten or twelve private appearances in London and about five or six appearances all told in Germany are all he can accept. His time is practically all booked in France.

Strange to say his diction, the diction of a foreigner to the country, is always commented upon most flatteringly by his audience and the press.

At a recital which he gave last month, and which was attended by the best of Paris musical society, the audience bore a distinguished but decidedly international stamp, Americans being by no means in the majority. He gave six additional songs at that time, making a great hit with Arthur Foote's "Irish Love Song," which had to be repeated. Mr. Alexander, who always plays his own accompaniments, never even looking at the keyboard, sang:

Caro mio ben.....Giordani
Deh più a me non v'ascondete.....Buononcini
Star vicino.....Salvator Rosa
Vittoria! Vittoria!.....Carissimi
Dichterliebe.....Schumann
Automne.....Faure
Chanson triste.....Duparc
Mariage des Roses.....Franck
Les Cloches.....Debussy
Mandoline.....Debussy
Le Plongeur.....Widor

Ysaye-Godowsky-Gerardy Program.

This afternoon (Wednesday, January 7) Eugen Ysaye, Leopold Godowsky and Jean Gerardy will give their first New York ensemble concert. The "mighty trio," as they have been called, will appear in Carnegie Hall, in this program:

Sonata for piano and cello in A major.....Beethoven
Messrs. Godowsky and Gerardy.
Kreutzer Sonata.....Beethoven
Messrs. Ysaye and Godowsky.
Trio in C minor.....Beethoven
Messrs. Ysaye, Godowsky and Gerardy.

Musical Note.

An "Old Oaken Bucket" sort of poet concludes a poem, "An" so I love the old piano still." We all like it still. People with old pianos should make a note of this.—New Orleans Picayune.

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REMARKABLE CRITICISMS FOLLOW FRITZ KREISLER'S PLAYING.

Famous Violinist Wins Praise of America's Leading Critics by His Masterful Playing in New York, Boston, Philadelphia, Pittsburgh and Chicago.

In the *MUSICAL COURIER* of December 24 an entire page was devoted to accounts of Fritz Kreisler's first appearance in New York this season, just as they were published in the New York newspapers. Following are listed additional reviews that comment not alone on both of Kreisler's New York appearances, but also refer to his concert and recital in Boston, and his great triumphs in Philadelphia, Pittsburgh and Chicago:

Some fine day Fritz Kreisler is going to be sorry he ever wrote "the enchanting 'Caprice Viennois' that all violinists play. He put it on his program at Carnegie Hall yesterday afternoon, and a sold out house made him do it twice over. He also had to repeat the old Cartier 'Hunting Scene,' with its horns and hoofbeats echoing in the fiddle strings. A curious 'Grave' of Friedeman Bach was the best thing of the day.

Kreisler needs no copyright on the quaint old airs that he likes to use in place of empty "show pieces" for the violin. Romantic stories are told of how he got them. By one account, he first saw the ancient manuscripts in a European monastery and was detected copying one on his cuff. The old monks protested the vandalism. But so in love was Kreisler with the little treasures hidden for centuries in this dusty library that he finally bought the whole collection outright.—*New York Evening Sun*, November 19, 1913.

Only the highest form of praise will serve to describe the violin recital of Fritz Kreisler yesterday afternoon in Carnegie Hall. Again he proved his right to the title of the greatest of living violinists. When at the conclusion of the concert he played three of Paganini's concertos a spellbound audience came out of its trance only to wonder if the composer himself could have played them any better, or even as well, as did Kreisler.

Delight followed delight as the riches of the excellently devised program were disclosed. Matchless phrasing, perfect intonation and indescribable wealth of tone—these were the qualities that made Kreisler's playing beyond the reach of criticism.—*New York Evening Telegram*, November 19, 1913.

Dr. Muck went to the other extreme in making the program for yesterday afternoon's concert of the Boston Symphony Orchestra. His numbers bore the most approved classical names of Haydn, Handel and Mozart. In addition, Fritz Kreisler, who was the soloist, changed his selection, which had originally been of concertos by Mozart and Viotti, to Beethoven's concerto, at the request of some who were to listen to him. No doubt most were content with the change, though Mr. Kreisler has many times played Beethoven's concerto here. He has rarely, perhaps never, played it with greater nobility, warmth and eloquence than he did yesterday, and never have the cantabile passages of the first movement and of the *largo* been set forth with more appealing tenderness, tugging harder at the heartstrings. . . . His playing of this concerto has now, on the whole, finer and deeper qualities than ever before. No wonder that it profoundly impressed the audience. The cadenzas that he played—appropriate and interesting in their development of themes of the movements themselves—were Mr. Kreisler's own.—*New York Times*, December 7, 1913.

Contrary to last Thursday's concert of the Boston Symphony Orchestra, when the program was devoted to music by modern composers, yesterday afternoon's program was devoted entirely to classics. It was given in Carnegie Hall, which was crowded.

Dr. Karl Muck, conductor, again chose the odd device of letting the concert end with a concerto. This was Beethoven's violin concerto, played by Fritz Kreisler. It was a masterly performance of a masterpiece by a master. The great violinist's noble tone never has been heard to better advantage than in the *largo*, nor has he ever shown more nobility of interpretation than in the opening movement, and the final *allegro* was contagious in its rollicking mood. Mr. Kreisler played his own cadenzas in the concerto. They are daring feats technically, but completely in the spirit of the work.

At the close of the concert the audience remained to applaud Mr. Kreisler and the orchestra, and then went away, most of it humming simple, eighteenth century tunes.—*New York Herald*, December 7, 1913.

Mr. Kreisler accomplishes with apparent unconcern that which the student knows to be of enormous difficulty, yet discussion of his mechanical mastery of his instrument ceased to be timely seasons ago. . . . In the second group were Gluck's melody in D minor, played with a noble repose, and Schumann's romance in A major with intimacy and tenderness. Mozart's rondo was sparkling in its freshness. Mr. Kreisler's own caprice and three caprices by Paganini finished the program. It was an afternoon of supreme interpretation by an artist who is more than an eminent violinist.—*Boston Globe*, November 29, 1913.

And Mr. Kreisler played and played the music he cherishes above all others, two concertos for violin out of the eighteenth century, one by Mozart and one by Viotti. He played them with a flawless and exquisite felicity that in itself could no further go and that no living violinist . . . could match. For as Mr. Kreisler loves this music, not positing but sincerely, so as by right of affection, he divines its quality and its voice. . . . There was none to reflect in Mr. Kreisler's playing. In every necessary attribute of the violinist and especially in those attributes which this music above any other exacts—exquisite limpidity, flawless grace of phrase and rhythm, iridescent lightness of tone, and delicacy of serene, melancholy, or playful song—it was perfection itself. Violinists may play the matter of this eighteenth century music as flawlessly; they may attain the eighteenth century virtuosity, which is not exactly ours; but only Mr. Kreisler can exhale out of this music the spirit that not only makes it beautiful but that makes it fall on our

ears as something new and strange—a loveliness not renewed but discovered.—*Boston Evening Transcript*.

Fritz Kreisler's beautiful violin playing was the foremost feature of yesterday's symphony concert. The hall was filled to the very last seat . . . there was substantial appreciation of the Austrian virtuoso's virile yet highly polished art.

The violin numbers on the program were the Mozart concerto in D major and the Viotti concerto in A minor. In each the soloist displayed elegance of style and brilliancy of technic.—*Boston Journal*, November 29, 1913.

Mr. Kreisler gave delight by his performance of two Old World concertos. Neither was unfamiliar to constant concert goers, but Mr. Kreisler, by his performance, enhanced their native charm. It would be hard to say whether this admirable artist showed his interpretative genius more fully in the tender beauty of the slow movements, in the spirit, often tricky, of the finales, or in the brilliance of cadenzas which were in keeping with the taste of the period. The orchestral accompaniment was as from a brother soloist and the playing of the orchestra throughout was of the highest order.—*Boston Morning Herald*, November 29, 1913.

Mr. Kreisler gave a recital yesterday afternoon at Symphony Hall. . . . Mr. Kreisler gave delight by the art and eloquence of his playing to an audience which crowded the hall. His interpretative genius was displayed in the old world pieces in themselves decorative, not emotional, but heightened in significance by his performance.

After the serene beauty of Bach's "Grave" the pieces by Couperin were played with exquisite delicacy and finesse, while there was much more in Mr. Kreisler's interpretation of Paganini's prelude and *allegro* than mere purity of style. A remarkably effective performance of "La Chasse" was a feature of the concert and the violinist was generous in repeating it.

As is customary in the playing of this admirable artist, there was throughout the afternoon haunting beauty of tone, poetic phrasing, brilliance and fire. The unfeigned modesty of Mr. Kreisler's bearing, the simplicity and directness with which he expresses himself artistically are, too, irresistible.

Recalled again and again, he lengthened the program.—*Boston Herald*, December 8, 1913.

With but two numbers on its program the Boston Symphony Orchestra last night gave one of its most successful concerts, with Fritz Kreisler as soloist.

This is the second time that Mr. Kreisler has been heard here this season, and his performance last night duplicated and, perhaps, added to the success of his former playing here.

One of the most famed of violin concertos is the one written by Brahms that Mr. Kreisler played last night, and the marvel of his technic, the beauty of the tonal quality he wrung from his instrument and his understanding of the subtle meanings of the great composer, all were brought to the fore last night and won repeated demands for an encore from the audience.—*Philadelphia Evening Times*, December 2, 1913.

Able critics regard Mr. Kreisler as the first violinist of the period. If one set aside Eugen Ysaie, in his exceptional Promethean mood, this verdict seems just.

The work was written for Joachim, but it is doubtful if that great artist interpreted it any better than did Mr. Kreisler last evening. There was the most exquisite tone production in the *adagio*, which closely resembles a serenade; an exhibition of impeccable technic in the fantasia of the first movement, and the interpolated unaccompanied cadenza, coruscating brilliancy in the arpeggios and florid runs of the finale. The large audience applauded with justifiable enthusiasm.—*Philadelphia North American*, December 2, 1913.

Fritz Kreisler, the distinguished violinist, was the assisting artist of the occasion. His selection was the concerto of Brahms, a noble work which needs, however, if it is to be saved from a suggestion of aridity just the kind of eloquent and dignified and keenly analytical interpretation which it received at Mr. Kreisler's hands last night.

In the opinion of many whose judgment, being based on a completely intelligent appreciation is entitled to respect, Fritz Kreisler is the greatest of living violinists, and even those who may regard that statement as too sweeping will agree at least that he has no superior. His tone, his style, his sentiment, his technic are all impeccable. He possesses in a pre-eminent degree that indefinable quality known as distinction. Delicacy and strength, refinement and vigor are combined in his performance to an extent that is quite exceptional, while to the interpretation of the Brahms score he brought a high intellectuality with which some musicians who are very brilliant exponents are far from being endowed. To hear such noble music so nobly played was a privilege indeed.—*Philadelphia Inquirer*, December 2, 1913.

Fritz Kreisler, the soloist of the evening, was in superb form and fairly outdid himself in his interpretation of the Brahms concerto in D major. Kreisler's art is that of which it is impossible to say anything new. He has been lauded so persistently that there is nothing left to say. He is probably the greatest violinist of his day, possessing infinitely more vitality and brilliancy than does the intrepid Ysaie, and a ringing tone that fairly melts in *legato* passages. His cadenzas were marvels of scintillating technic, yet technic with a soul as well as a body.

The audience was fairly tumultuous in its manifestations of delight and gave the orchestra as well as Kreisler a great welcome.—*Philadelphia Record*, December 2, 1913.

Fritz Kreisler was the soloist. He played with fire and feeling, and his violin was absolutely one with the orchestra's already established unity.

He could not have chosen a more satisfactory work for the revelation of the best qualities of his art than this monumental D major concerto of Brahms, and into the playing he put all of his resolute and manly personality, his technical wizardry, his discerning sense

of values, the scholarship on which his excellence as a performer is solidly grounded.

The cadenza gave to the violin the authority and resonance of a small orchestra, and in this original composition Kreisler has caught exactly the character of the context.

The oboe in the *adagio* was admirably handled, but it was at all times a particular delight to notice the absolute community of purpose between the soloist and the instrumental background.

Kreisler played as though he felt the occasion, and he rose to the heights of a commanding inspiration. It is scarcely possible to imagine a concert in all particulars more worthy to be heard and to be remembered.—*Philadelphia Public Ledger*, December 2, 1913.

Kreisler's playing of the concerto was in the masterly style of this greatest of violinists. He has never played better and consequently the audience was given a most delightful treat of melody, not only executed with the skill of the master, but with the soul that makes every note penetrate to the innermost part, and stirs and thrills and evokes enthusiasm and admiration of a master whose perfection of art surpasses that of any other public performer on the instrument.—*Philadelphia Press*, December 2, 1913.

For his is the art of the player who is musician first and virtuoso only second. If any proof were needed that the violinist regards sound as the vehicle of beauty, of poetry, and not at all of mere pyrotechnic brilliancy, it would be found in his devotion to the old masters of violin composition. . . . It was the playing of an artist who had dwelt long in the garden of beauty; who had thought much and deeply about details of art which trouble the average virtuoso not at all. The efforts of most soloists clash harshly with the scheme of art into which those efforts have been fitted. Mr. Kreisler, however, made the program a homogeneous whole.—*Chicago Record Herald*, November 8, 1913.

Mr. Kreisler shares the hunger for artistic simplicity now so often voiced by serious music lovers. He inaugurated the revival of ancient Italian and French masterpieces which now has become so general that it gives the musical life of the present certain aspects of a renaissance. The love of simplicity and directness, the belief in the adequacy of melody as a vehicle of emotion, spoke eloquently in his playing of this delightful old music. In it he sustained a song that alternated between joyous activity and serene contemplation, but that in either mood was dowered with unflinching wealth of tonal beauty.—*Chicago Daily Tribune*, November 8, 1913.

Throughout each of the artist's selections the audience sat breathless, only to break into the wildest applause at its close. At the end of the program the applause was unceasing, until the artist, after the orchestra and a part of the audience becoming discouraged had gone, returned alone. Then as the word passed out of the foyer people came pouring back to listen to the unaccompanied encore.

As to Kreisler's program, he first played the Vivaldi concerto in C major for violin, with accompaniment for string orchestra and organ. Each of the three movements left nothing to be desired in the way of interpretation. The *andante doloroso* gave opportunity to the artist for the expression of pathos, which for tenderness and depths could hardly be surpassed. The other movements, brilliant in character, were equally satisfying in every way. At the artist's second appearance he presented the Tchaikowsky concerto in D major. In this difficult composition Kreisler accomplished all of the difficult technical feats in a marvelous manner, and one felt himself fortunate to have heard this wonderful work of doubtful beauty.—*Chicago Daily News*, November 8, 1913.

Easy it is to sit under the spell of such violin playing—No! let's not say "violin playing," but interpretation: Mr. Kreisler's is an art that transcends its medium—and enjoy it, appreciate it, applaud it. Other emotion does it evoke adequately to describe those interpretations. The tone is that luscious blend of sturdy, richly colored timbres with a silken sheen impossible to translate into simile. The technic is one of the two or three great mechanisms of our generation. But to the musician inspiring these manifestations is the greater glory due. . . . Mr. Kreisler seems to possess some unique gift of interpretation. The classics are pure poetry under his fingers. If possible, he is a happier artist in that medium.—*Chicago Inter Ocean*, November 8, 1913.

There was no question as to his playing. There never has been at any time. No one who ever heard him failed to become a Kreisler enthusiast. The trouble was that so few of the public cared to seek conversion.—*Chicago Daily Journal*, November 8, 1913.

Violin playing more beautiful than we heard yesterday afternoon from Fritz Kreisler at the Chicago Symphony Orchestra concert we cannot imagine. He comes to us now in the full maturity of his powers, with the fire of youth tempered by the experience of years to a perfect balance, wherein the enthusiasm has not abated a jot, but is controlled by a master's mind.—*Chicago Evening Post*, November 8, 1913.

Kreisler is to the violinists what Busoni is to the pianists—the master of them all. Like Busoni, he has suited his message to the limitations of his instrument. Where Busoni seeks greatness of utterance, Kreisler speaks intimately. Busoni astonishes, Kreisler satisfies. Busoni expands the art to its utmost limits and reaches out toward the future, toward untried paths; Kreisler restricts it to the purest elements of beauty; therefore, he must turn back the pages of history and rediscover to us the forgotten treasures that are to be found in the works of seventeenth and eighteenth century composers. . . . Of such fine spun distinctions the delicate intricacies of Kreisler's technic are made. But who shall comprehend in a single definition the spiritual and intellectual attributes of which they are the evanescent symbols? Nobility, beauty, dignity, worth—name what virtue of art you will—Kreisler's violin can reveal it.—*Chicago Daily Tribune*.

To speak in detail of Mr. Kreisler's work is to attempt the impossible. Where astonishing technical facility ends, his art begins. In the closing movement of the Paganini A minor caprice, for instance, where there occurs a series of the violinist's most difficult problems, it was not the difficulty of the passage which impressed one, but the utter beauty of the result.

It is also impossible to describe Mr. Kreisler's style. In other artists one may easily pick out leading tendencies; in him there is an almost perfect balance of the great qualities. His highest characteristic is a sort of heroic sanity or universality—touching his art at all points, regulating them in perfect balance, fusing them into as high an expression of beauty and thoughtfulness as we can imagine. Mr. Kreisler is a benefactor of the highest and profoundest type. His wonderful natural ability is wholly equalled by his splendid dedication to that which is finest in the field of endeavor which he has chosen.—*Pittsburgh Times*. (Advertisement.)

TETRAZZINI-RUFFO CONCERT FOR CINCINNATI.

**Famous Stars Will Appear at Music Hall—
Dr. Kunwald Discusses Bruckner Sym-
phony—Matinee Musical Club Season.**

Cincinnati, Ohio, December 28, 1913.

Titta Ruffo and Luisa Tetrazzini have been secured for one concert in this city, which will take place on the evening of Wednesday, January 25, at Music Hall. Ruffo has never appeared in Cincinnati, and the local patrons of music will naturally welcome the opportunity to hear the famous Italian baritone. Cincinnati will be one of eight cities to hear the combination of Ruffo and Tetrazzini, which is heralded as one of the most expensive "joint recitals" of the season. J. Herman Thumann, musical manager, is responsible for the Cincinnati concert, while the tour of these two artists is being managed by Andreas Dippel and W. H. Leahy.

When Dr. Ernst Kunwald mounts the conductor's stand next Sunday afternoon at Music Hall, where he will direct the Cincinnati Symphony Orchestra in its first popular concert, he will be heard by an audience which will fill the vast auditorium from pit to dome. The sale in the gallery more than fulfilled anticipations. For Sunday afternoon Dr. Kunwald has arranged a program which will fill every qualification of the popular concert. Almost all the music is familiar; it is all striking, brilliant, strongly rhythmic, and much of it gorgeously orchestrated. With a band of thoroughly trained musicians, such as the Cincinnati Symphony Orchestra includes, and with Dr. Kunwald's ability to secure striking effects, the program is assured a splendid performance. The program includes:

Indian March from L'Africaine.....Meyerbeer
Overture, Egmont.....Beethoven
Aria, Cielo e mar, from Gisconda.....Ponchielli
John Hoffman, tenor.
Two Rumanian rhapsodies.....Enesco
Overture, Mignon.....Thomas
Three English songs—
I'll Sing Thee Songs of Araby.....Clay
I'm Wantin' You, Jean.....Leighton
The Lark Now Leaves His Watery Nest.....Parker
John Hoffman, tenor.
Second Hungarian Rhapsody.....Liszt

Intermezzo from Tales of Hoffman.....Offenbach
Blue Danube Waltz.....Strauss

Dr. Kunwald has this to say about the third symphony in D minor by Anton Bruckner, which will be given for the first time in Cincinnati at the symphony concerts of January 2 and 3:

"To my great surprise, an examination into the history of the Cincinnati Symphony Orchestra shows me that the works and the name of the great Austrian symphonist, Anton Bruckner, are not known. It seems to me that the public should be given an opportunity to hear some of the works of this composer, one of the few really great writers of symphonic music.

"It is a strikingly apparent law in the history of music that great personalities in the world of this art have not been isolated, but groups of them have lived in the same time, forming a duo or a trio of great men, as the case may be. So we have the trio of great writers in the antique style—Bach, Handel and Gluck; the trio of the great writers of classical symphony music—Haydn, Mozart and Beethoven; the romantic trio—Schubert, Mendelssohn and Schumann; the trio of program music—Berlioz, Liszt and Richard Strauss, and last, but not least, the trio of symphony writers in modern style—Brahms, Tchaikowsky and Bruckner.

"The last three composers lived at about the same time. They all died in the last quarter of the nineteenth century, and form, with all their differences, a wonderfully impressive trio in the history of music. Brahms represents strength of mind, architectonic capacity and formal perfection. Tchaikowsky glows with sensuous beauty and broad orchestral color. Bruckner is poetry, fancy and richness of invention."

The Matinee Musical Club, whose first concert was delayed by the illness of Emilio de Gogorza, will open its season January 6 at the Sinton Hotel. Mr. de Gogorza will give a program of old and modern songs, bringing his own accompanist, Henri Gilles. Among the Italian, Spanish, German and English songs which this noted artist will sing will be the old Italian love song "Caro Mio Ben," which he has consented to give in response to many requests.

Kline L. Roberts, business director of the Cincinnati Symphony Orchestra, is the author of a very interesting

article on "Popular Music," published in one of the local newspapers. "Popular music, as presented by the symphony orchestra," says Mr. Roberts, "resolves itself into 'music with a broad, direct and simple appeal,' which does not require a trained musical prescience to win appreciation." Space forbids further quotation from Mr. Roberts' able article, but in the main it dealt with music for the masses and the particular reasons by which every man in Cincinnati is enabled to have good music at low prices.

Friends and admirers of Johannes Miersch, head of the violin department at the College of Music, will be interested in his marriage last week to Irene Angela Burkart, one of his talented pupils, who, although but eighteen years old, succeeded in capturing the heart of her "music master." The wedding was very quiet, and quite a surprise to all of Mr. Miersch's associates at the college, as well as his large circle of friends. The happy couple are now in New York on a brief honeymoon, Mr. Miersch's duties at the college compelling his attendance early in the new year.

Mrs. Adolph Klein will be one of the few women to take part in the proceedings of the Music Teachers' Convention here next week. Mrs. Klein will read a paper on "Music as a Factor in the Social Uplift" next Tuesday morning before the convention, dealing with her experiences of ten years, during which she has had charge of the music at a local social settlement and taken a prominent part in musical affairs in and about Cincinnati. The choice of Mrs. Klein for this feature of the convention was a very happy one, no other person in this community having quite the same large fund of information and practical experience in musical affairs which has fallen to her lot. A pianist of fine attainment, she also has the leisure and means to interest herself in struggling genius, music for the masses, and kindred topics.

JESSIE PARTLOW TYREE.

Slezak's New York Recital.

Leo Slezak's only recital this season in New York will be given at Aeolian Hall, Saturday evening, January 17. An interesting program, containing arias from "Oberon," "Magic Flute" and "The Jewess," as well as several groups of German, Bohemian and English songs will be presented by the noted tenor.

AMADEO BASSI

TENOR

CHICAGO-PHILADELPHIA GRAND OPERA COMPANY

OTHER ROLES IN WHICH HE TRIUMPHED SINCE OPENING OF SEASON



Photo by Matzene, Chicago.
AMADEO BASSI IN "LUCIA."



Photo by Matzene, Chicago.
AMADEO BASSI AS DON FER-
NAN GUEVARA IN "CRISTO-
FORO COLOMBO."



Photo by Matzene, Chicago.
AMADEO BASSI AS RADU IN
"ZINGARI."

MOSCOW IS UNDER SPELL OF NIKISCH.

Great Leipsic Conductor Captivates Ancient Russian City—Leads Symphony and Opera—Borodin's Letters.

Arbatte, Deneshny 32.
Moscow, Russia, November 28, 1913.

Arthur Nikisch, that truly great man, visited our town. He conducted the second symphony concert of a cycle. Who can resist the magic enchantments of the orchestral



ONE OF THE BEST AND MOST CHARACTERISTIC PHOTOGRAPHS OF NIKISCH.

performance when Nikisch is at the desk with his baton? Moscow surrendered to him completely.

I had the opportunity of greeting Nikisch and a chance for a short conversation. He said:

"I always come with great pleasure to Moscow, this ancient and interesting Russian town. I like the audience here, for it seems to understand me, and always gives me warm signs of sympathy. And more than that, I have

friends here whom I like to meet for some pleasant hours."

Opening the evening, Nikisch conducted Tchaikowsky's Fourth Symphony, paying tribute to our beloved composer on the occasion of the twentieth anniversary of his death. The impression Nikisch gave us was of a quite new kind. The fateful fanfares acted soul stirring on the listeners, and when Tchaikowsky's bewitching melodies entered fluently and beautifully, a magic effect was created which held the listeners spellbound. Wagner was chosen for the second half of the evening, parts of "Tannhäuser," "Siegfried" and all of the overture of "Meistersinger." There was no end of applause. Could it have been otherwise? It was always the same from the beginning of Nikisch's splendid career.

Alexander Borodin, the well known Russian composer, had an opportunity of attending a concert under Nikisch thirty-two years ago. He wrote a letter to César Cui, giving an account of the performance. Vladimir Stassow, an eminent writer on the matters of Russian art and music, published Borodin's letters in a biography of this composer. He wrote in Leipsic, June 12, 1881:

"DEAR CÉSAR ANTONOWITSH:

"I am anxious to send you the details concerning the performance of Rimsky-Korsakow's 'Antar,' at Magdeburg on the occasion of the eighteenth great festival held by the Allgemeiner Deutscher Musikverein. It was performed at the fourth concert on June 11 by the Leipsic orchestra of the Gewandhaus, under Arthur Nikisch, a very young and highly gifted conductor of the Leipsic Opera. He conducted the orchestra exceedingly well, with notes. As to the 'Antar,' it was an ideal performance, sounding beautifully, with limpid clearness in its details and shadings."

In the same book we find another letter in which Borodin talks about a rehearsal under Nikisch in 1881: "Suddenly a movement arose among the executants of the orchestra. Nikisch, the conductor, appeared. The orchestra was not that of yesterday, which numbered only forty-six musicians of the Magdeburg Theatre and of a military band. It was another one, the illustrious orchestra of the Gewandhaus in Leipsic reinforced by a large number of instruments. Many players were added for the performance of Wagner's 'Kaisermarsch,' a chorus, a cast of soloists, and a magnificent Blüthner piano. The manager of the concert forgot that the platform was too small for the large number of executants! There was no possibility to place them all on the platform. The singers were obliged to stand on the floor of the hall, the piano and the double bass players also were banished from the platform, and even then the executants had scarcely enough room for moving their hands in playing. Only

the cellists had seats, as they could not play otherwise. All the others stood close to their desks. The bows of the violins projected like the bayonets of a military group, and the bells of the horns and wind instruments were stuck into the faces of the other musicians. This great confusion lasted about an hour. Strange as it may seem, throughout all the trouble, not a single word of complaint was heard, not a gesture of displeasure seen. A really German discipline! At last Nikisch mounted the platform. For a short while he remained motionless. He stood like a stone statue. Then suddenly he tapped with



TSCHAIKOWSKY'S MONUMENT AT THE ST. PETERSBURG CEMETERY.

his baton and the music began to flow beautifully, grandly. . . . What a pity it was that he performed only Wagner's 'Festouvertüre,' the 'Kaisermarsch' and 'Romeo and Juliet' by Berlioz. The other pieces had been already worked out at several rehearsals in Leipsic. . . ."

The letter remained unfinished and was found in Borodin's portfolio after his death, but what it gives us is very valuable. Out of these quotations we see Arthur Nikisch thirty-two years ago at the beginning of his splendid career. And in the portrait on this page we recognize the beloved maestro of the present day!

Wagner's "Lohengrin" was performed under Nikisch at the Imperial Opera in Moscow. This was a deed of generosity on the part of Nikisch, as he did it for the benefit of the chorus. The success was tremendous.

ELLEN VON TIDEBÖHL.

Busoni's Tour Next Season.

Everything indicates that the Busoni American tour in 1914-15, from an artistic point of view, as well as from a financial one, will be extraordinary. The demand for the few Busoni dates available is most satisfactory. His stay in America can extend over four months only, as he is due in St. Petersburg for his third consecutive Russian tour end of February, 1915. The Russian season can last six weeks only, as Mr. Busoni will conduct a number of symphony concerts at Bologna in April and May.

The Song Divine.

The angel of the flaming lute
Enchanted all the heavenly host
With wondrous songs that held them mute
And one he ever sang the most.
So sweet it was its mystic note
Would charm the guardian cherubim
That ever and forever float
Beyond the last star's scarlet rim.
And that divine, seraphic strain
Was but the echo from the hearts
Of men who loved, yet loved in vain,
And went their ways and played their parts.
But, ever secretly, each sung
A muted melody he knew:
A song too pure for mortal tongue:
And one, dear heart, was sung of you.

—Richmond, Va., News Leader.



VIEWS OF UNCONVENTIONAL MOSCOW.

THE WISDOM OF MR. LIEBLING.

Felix Borowski, in the Chicago Record Herald, Endorses Some Views Expressed by the Editor of the Musical Courier on the Occasion of His Recent Western Visit.

Leonard Liebling, editor of the MUSICAL COURIER, who has been touring this country in search of material wherewith to appraise its artistic condition, has spoken words of wisdom on the way.

To an interviewer in Minneapolis Mr. Liebling has confided the information—it must have fallen on startled ears—that music and crime are often bound by ties that are closer than many people have believed. The criminality of music is not, in his opinion, the species that leads rash and adventurous persons to break into other people's houses and to extract much valuable plunder from them. Nor is it that which would impel a wayward lover of the arts to cook the ledgers in a bank. A writer possessed of a keen sense of humor, Mr. Liebling was serious when he pointed out the dangers that befall the stragglers who attempt the steepes of Parnassus.

"Music, in itself, is not harmful," said he. "It is rather the opposite. But in some of its effects it becomes almost criminal. For example, young people who would make admirable cobblers, or carpenters, or business clerks, or telephone girls, or something else useful in their own line, are frequently ruined by music. Why? Well, because they hear of the wonderful salaries of the grand opera stars or orchestra directors, and their souls are fired with the ambition to shine also in the realm of musical classics, and some pretended friends encourage them in this ambition.

"Then come years of distress and hard work. Hard for the aspirant, hard for his or her family. Father and mother scrape and skimp and save at home, while son and daughter struggle hard abroad to attain the summit of a hopeless dream. Too many times the aspirant has not got imbued in himself or herself that which goes to make the successful singer or musician. And then; then some day the bubble bursts. Your aspirant becomes a failure, or a poor and inaccurate teacher, or a grouch, or, worse still, if a girl, the mistress of some European musical manager. In that way is music a crime."

There is much in Mr. Liebling's contention. The paths that appear to lead to glory and the grave have often led only to the latter and left the former far away. There are grisly, grinning skeletons that line the road of fame. Poor wan women with tear stained faces gaze longingly at the laurels which never can be theirs. Men press forward in the race which never shall be run. Yet the wasted efforts, the blasted hopes, the ineffectual struggles are, perhaps, rather tragedies than crimes.

Whether they are tragedies or whether they are crimes, the things of which the editor of the MUSICAL COURIER has spoken will continue to exist. His words—they are of solemn import—may fall, perhaps, into the ears of a few who will give heed to them, and thus they will not have been spoken in vain. Some will ever remember him with gratitude in their prayers, but the procession of hopeful, hopeless ones must forever continue on its way.

In Minneapolis, too, Mr. Liebling stood, so to say, upon the house tops, and uttered in a loud voice courageous words concerning dramatic compositions and all that in them is. "Grand opera," he said, "is a hybrid amusement made up of such delights as great names, fine clothes and rapturous passages afford. The traveling productions take away a great deal of money and wean from local talent the interest that properly belongs to it."

And then the speaker went on to declare that the real and steady development of high art is brought about by the symphony orchestras.

Here, too, a neutral observer must agree with him. Leaving the activities of the Chicago Opera Company out of discussion—they came into the artist's history of this city only in recent years—it must be declared that the general appreciation of the finest art which obtains among the people here is due, so far as the public purveyance of music is concerned, to the steady and ever continuous influence for good that has been exercised by the orchestra directed by Mr. Thomas, and after him by Mr. Stock, and very little to the offerings which have been presented by the operatic seasons of Messrs. Grau, Conried and others who have controlled the destinies of opera in New York.

Yet opera has done and still can do much for the community in whose midst it is established. Frederick Stock has indeed led many people to believe in the better art, but there are those who have confessed to the writer of this article that their first steps in the direction of that art were taken in the Auditorium. Mr. Campanini and the singers of his company have gone far to help the Chicago Symphony Orchestra, the great choral organizations, the schools, to build up the reputation of this city as a center of musical art. As an educator opera can do, and

has done, but little; but it is often an admirable advertisement.

Comments from Fargo.

[From the Fargo, N. Dak., Forum and Daily Republican, December 27, 1913.]

The Editor of the MUSICAL COURIER has been visiting the Northwest for the purpose of seeing and hearing for himself of what was being done musically. He has been to St. Paul and Minneapolis and his paper is full of the best of readable stuff in the way of observations. Here is one note he made: "They tell us that some of the music schools here charge 25 cents per lesson, and a few have courses where the charge for the total term averages at 10 cents per lesson. Query: How much does the teacher get for a lesson which brings the school 10 cents?" And here is another one: "From a reliable musical source comes the information that one of the best daily newspaper critics in St. Louis is a baseball reporter—and a good one—during the off season of the tonal muse."

MUSIC IN MINNEAPOLIS.

Minneapolis, Minn., December 30, 1913.

A marked contrast was noted between the character of the first and second parts of the program given by the Minneapolis Symphony Orchestra at the evening concert of December 19 in the Auditorium. The Brahms symphony, No. 3, in F major, op. 90, opened the program and was given a splendid rendition. Mr. Oberhoffer's poetic intensity was never brought into play more than in this symphony. The most thunderous applause of the season recalled the conductor several times to the stage. The other number of the first half of the program was the cello solo, D major, op. 101, of Haydn, beautifully played by Cornelius van Vliet, solo cellist of the orchestra. The audience appreciated his worth, for he was obliged to play two encores (not counting innumerable bows of acknowledgement of the plaudits), Schumann's "Abendlied" and Schubert's "Moments Musical." The orchestra played accompaniments to these two dainty bits in an incomparable manner. The second half of the program opened with the "Carnaval Romain," op. 9, by Berlioz, which was followed by the prelude "L'Après Midi d'un Faune," by Debussy, and the program was brought to a close by Florent Schmitt's "Rhapsodie Viennoise," op. 53, No. 3.

In spite of the holiday season the Auditorium was filled to hear the second concert of the second series of the popular concerts given by the Minneapolis Symphony Orchestra. This program was devoted to the works of Tchaikowsky and the numbers were "March Slave," op. 31, symphony "Pathétique," overture "Solenelle," overture "1812," and the first movement of the D major concerto, played by Carl Uterhart, one of the first violinists of the orchestra. The most approved number of the concert was the "Pathétique" symphony, which was given in full, and aroused prolonged applause. Conductor Oberhoffer directed this work from memory.

The holiday vacation at the Minneapolis School of Music is at an end and students have returned to resume their studies. Special classes are to be organized as follows: Interpretation, lecture recitals for piano, under the direction of Signor Fabbri, beginning January 10, at 12 o'clock. Normal piano, conducted by Harrison Wall Johnson, beginning January 10, at 10 o'clock. Musical Form and Analysis, taught by George Riecks, beginning January 7, at 2 o'clock. Essentials of Music and Psychology and Its Relation to Music, directed by Alice Ward Bailey and William H. Pontius, beginning January 7, at 4 o'clock. All of these classes are open to persons interested outside of the regular students. The regular Saturday morning faculty recitals will be resumed January 10 at 11 o'clock, the program to be given by Harrison Wall Johnson. These recitals are open to the public without charge. Mary Brown, contralto, former pupil of William H. Pontius, has charge of the musical department of Corpus Christi Academy at Fort Dodge, Ia. Sallie Witting, of the class 1912-13, is teaching a large class of piano pupils at Bemidji, Minn.

WILMA A. GILMAN.

Long Time Away.

A colored man approached a fish stand kept by another colored man and asked:

"Got any fresh fish?"

"Cose I has. What you tink I'se selling? Shoes?"

"Oh, I knows you's selling fish, but is dey fresh?"

"O' cose dey's fresh. Hyah! quit smellin' o' dem fish."

"Oh, I ain't a-smellin' 'em."

"What you doin', den?"

"I'se just whisperin' to 'em, dat's all."

"An' what you whisperin' to dem fish?"

"Oh, I'se just askin' 'em how's all dey's relations dat dey lef' down in de ocean."

"An' what dey say?"

"Dey say it's so long since dey seen 'em dat dey forgits. Yah, yah, yah!—Buffalo Sunday Morning News.

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H. L. BENNETT - - - - - MANAGING EDITOR

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To the pure all things are pure—except impure intonation.

Now that "Parsifal" is "free" it is to be given everywhere in Europe at raised prices of admission.

Current Opinion asserts that "opera in America seems to be in an inexplicable degree bound up with finance," and Current Opinion is right.

"Vanderbilts Buy Art" is the headline in the New York Press. That is what most of our modern millionaires do. They no longer collect art; they buy it.

Tetrazzini is an honorary fireman of Havana. That explains the daring of her pyrotechnics and the ease with which she fires the enthusiasm of her auditors.

If grand opera in America ever is proved to be a trust and ultimately should come under Federal control, one feels reasonably sure that Oscar Hammerstein not only would apply for the position of Secretary of Grand Opera, but also would stand a good chance of getting it.

From Moscow comes an unconfirmed cable reporting the death there of Raoul Pugno, the famous French pianist, who was on a visit to the Russian city. There is no time before going to press to verify the dispatch, so the MUSICAL COURIER gives the news with all possible reservation and prints it for what it is worth.

In an interview given out by Josef Stransky this week he says that salaries paid to the players in the New York Philharmonic Society this year (1913-14) "will amount to more than \$120,000, and this is barely half of the total expense connected with the organization. If the Philharmonic sold every seat at every concert in New York and Brooklyn the annual deficit could not be less than \$80,000."

In many of the obituary notices of the late Mathilde Marchesi no mention was made of the fact that she had appeared with success as a concert singer in the European capitals and in London. She first attracted the attention of Mendelssohn, who secured for her an engagement at one of the Rhenish Festivals and who personally taught her the parts she was to sing. From 1848 to 1852 she was regularly heard in London and at the provincial musical festivals.

From all accounts "Parisina," the Mascagni-D'Annunzio opera recently produced at La Scala in Milan, is not a success. The first performance lasted until 2 o'clock in the morning, and the composer and author at once took out the fourth act and abbreviated the others, but even at the second representation the work lasted a full four hours. The Italian critics seem to like the music better than the libretto, but display no enthusiasm. The audiences were too tired to applaud more than perfunctorily.

Willem Mengelberg was approached recently from an American source to find out whether he would consider an offer in the future to lead a certain symphony orchestra in this country as soon as the contract with its present conductor runs out. "I am not desirous of going to America," replied Mengelberg, "unless the offer be one of such magnitude that I cannot in justice to myself refuse it. At the present time I am regular conductor of the London Philharmonic, the Amsterdam Concertgebouw and the Frankfurt Museum Orchestras, and, besides, I am invited annually to lead special concerts in Spain, Italy, Russia, etc. My income is large and the work and traveling are pleasant.

Why should I change?" The chances, therefore, seem to be against Mengelberg's permanent engagement in America unless the symphonic society, which has its eye upon him, digs deep down into its treasure chest.

In the Leipzig Municipal Orchestra a position as fourth trumpeter is vacant. The duties are simple, as the orchestra assists only at the City Opera, at church and at the Gewandhaus concerts. The salary is \$10 weekly. Steamers for Leipzig, via Hamburg and Bremen, sail frequently from this side.

Otto H. Kahn made a gift of 2,000 tickets to the Century Opera, to be distributed to school children by the Board of Education. That institution has selected as some of the operas to be heard by the youngsters, "Samson and Delilah," "Faust," "Bohème," "Romeo and Juliet," "Tiefeland," "Tannhäuser," in all of which the stories deal partly with illicit love. Perhaps the Board of Education shares the general trend of the day in matters of sex frankness. At any rate, here is a chance for the prelates, the police, and Anthony Comstock.

San Francisco now has shut down definitely upon the scheme to build a municipal opera house with money pledged by private subscription. The plan whereby the subscribers, their heirs, and assigns, were given perpetual rights to boxes and choice seats, was called "incompatible with the democratic spirit of a truly municipal enterprise." The Tivoli Opera, thoroughly democratic because of its popular prices, was compelled to close its doors recently. The question presents itself, therefore, whether it is better for San Francisco to have an undemocratic opera house or none at all.

The New York Sun, in its special correspondence from Paris, announces the "discovery" there of M. Peru, now eighty-three years old, Chopin's last pupil. There is no need of excitement about M. Peru, nor is his existence a new discovery. M. Peru was exhumed some six years ago in Paris by the late Marc A. Blumenberg, who at that time wrote in the MUSICAL COURIER a long editorial account of the aged pianist and his reminiscences. He did not, by the way, remember anything very important nor did he furnish any biographical or historical Chopin data not already known to the world.

From the amiable musical editor of the New York American, Charles Henry Meltzer, the public learns that the late Maurice Grau and the late Heinrich Conried left \$400,000 each behind them as solid evidence that opera is not always a bad thing to dabble in. The late Messrs. Grau and Conried left very much more than \$400,000 each behind them. They left \$400,000,000,000, but it did not belong to them. As a matter of fact, both Mr. Grau and Mr. Conried left comparatively little money, the estate of the latter being in a particularly embarrassed condition when he died. Mr. Grau surprised even his friends with the smallness of the amount he left. Litigation in both instances brought the exact figures of the legacies into publicity and they were published in the MUSICAL COURIER at the time. There is no need to repeat them now. But it can be said that they were very far from \$400,000. In the case of Mr. Conried his earnings did not represent only his salary as the director of grand opera, for he also was interested in a German theatre and a company that rented steamer chairs to transatlantic tourists. Both Mr. Conried and Mr. Grau were known to have speculated in Wall Street and to have lost heavily. A few moments of reflection would have shown Mr. Meltzer that in order to leave \$400,000 each, the two impresarios would have had to save apiece \$20,000 per year for twenty years, which is impossible as grand opera salaries go.

HERE THEY COME.

From a very able pianist, pedagogue and musical litterateur the following interesting communication has been received and is reproduced herewith:

Los Angeles, Cal., December 29, 1913.

Editor of the Musical Courier:

DEAR SIR—In your editorial of December 3, 1913, under the caption "More Nationalists," it would seem that you embarrassed Allen Spencer and Mr. Spry, of Chicago, by requesting them to enumerate American composers who are writing symphonic works which are not being heard.

As I have been waiting for an opening like this for some time, I would like to draw your attention to a composer typically American, who is not only writing, but has written such works which, without doubt, would have been given repeated performances in Europe and have made the composer the object of discussion, admiration, and possibly of ridicule.

This young man—for an American composer of thirty-eight is still a young man—has a fecundity which rivals Reger, a technic which is astounding, an inspirational quality in his works—I do not hesitate to state this—equal to that of Beethoven, workmanship not excelled by any composer of any period, and, furthermore, an optimistic faith that "All's right with the world" and that America some day will enable her composers to take their legitimate places in the world of art. The only adverse criticism I can make is that he is possessed of an unbecoming bump of modesty, totally out of place in these days, when a well advertised miniature riot in a concert hall will establish reputation, social prestige and a good bank account.

Mortimer Wilson, conductor of the Atlanta (Ga.) Philharmonic Orchestra, is the name of this undiscovered composer.

As a student he created consternation among his fellow students by memorizing concertos and scores while on the road from his lesson to his boarding house. He created similar consternation among visitors to his theory classes at the University of Nebraska by correcting the pupils' exercises and compositions from the opposite side of the table; in other words, upside down, finding this mode less disturbing for the pupil than any other. In 1910 he created consternation in my musical circle at Berlin by sending me a number of works with the request that I should perform them, for, after repeatedly "running through" three chamber compositions, myself and colleagues found ourselves in the predicament of having to digest something more modern than anything we had yet encountered. Subsequent performances created consternation among the German critics, who did not know that anything so surprising as Wilson had ever been produced in America. At the time of writing, I am about to give to Adolf Tandler, the conductor of the Los Angeles Symphony Orchestra, Wilson's symphony in A major, hoping he will give it careful consideration, with a view to performing it in March at the "American Composers' Evening," which he is planning.

I do not say that Mr. Wilson has yet achieved his best and clearest style, or is projecting his message with the lucidity that will come after he has had opportunities of hearing his works adequately presented, but I do maintain that his compositions should not be neglected, nor completely overlooked by the conductors of our orchestras merely because Wilson was born in Iowa and not in Reykjavik, and I am sure that the publication of this letter in the only paper in the world that will insure its being read by the right people will result in performances much to Mr. Wilson's advantage and that of American art.

Apart from two symphonies there are several beautiful trios and half a dozen other chamber works and many orchestral compositions. I am happy to say that I cannot draw attention to any published teaching pieces, or any other compositions which would make a strong appeal to any American publisher of whom I know.

Other than Wilson, we have in America a much neglected and talented composer, Henry Schoenefeld, born in the city celebrated for its beer and Maennergesangvereine (Milwaukee), whose works have received fewer public performances than prizes. I recently heard a piano concerto of his, which would be a grateful addition to any pianist's repertoire, and a violin concerto, admirably played by Carl Klein, of New York, which is a veritable discovery. Then, too, there are symphonies and orchestral works in large form, waiting for performances and, in some cases, alas! for a first hearing. Apropos, I heard a violin and piano sonata of Schoenefeld's in Berlin, which gained the Marteau prize, yet I do not remember hearing of its performance in this country.

If someone were to break into the desk of Samuel Bollinger of St. Louis, I rather imagine that some orchestral works would be disclosed which would be well worth the expense of a steel jimmy, for anyone who can write in such inspired style and with such technical clearness as he evinces in his scherzo in C minor for piano has undoubtedly more important works hidden in his studio.

Not to neglect the fair sex entirely, we have also in America Fannie Dillon, who is writing orchestral works

which are ambitious and serious, although she has not as yet the technical command of a Schoenefeld or a Wilson. A perusal, however, of her "Six Preludes" for piano, published by John Church, will give any investigator an idea of the capabilities and seriousness of this young American woman.

These are but a few of the pioneers whose works should and will be performed. There are others, and I assert that the MUSICAL COURIER will fight for their recognition as soon as a reason is manifested.

With New Year's greeting, yours very truly,

VERNON SPENCER.

Mr. Spencer's comments and his recommendations are well taken as opinions which should carry weight because of his own firmly established musicianship, but of course no criticism on the works he mentions can be final so far as the MUSICAL COURIER is concerned until it passes its own judgment after a hearing of them or at least a first hand examination.

Conductors should by all means look over and read the orchestral scores sent to them. There is no conductor so busy that he could not find time for such a duty. It is part of his business to hunt for new and worthy works, and no musical law compels him to restrict his hunt to Europe.

To compare a practically unknown composer to Reger and Beethoven and to call his workmanship unexcelled by any composer of any period is strong praise indeed, and we trust that Mortimer Wilson, of Atlanta, Ga., will justify Mr. Spencer's intense faith. While we have no doubt that Mr. Wilson performed the memorizing and upsidedown feats, as Mr. Spencer says, we cannot admit that in themselves they denote a gift for composition, even though we have known many composers whose chief asset was a good memory—too good, in fact.

Also we do not believe that the "American Composers'" concert is a good idea. All of us remember that our MacDowell refused to have his works relegated to such programs, pleading that if they were not good enough to be heard together with foreign compositions he preferred not to have them heard at all. That in itself is not a sound argument, for Norway gives concerts of Norwegian composers only, and England, France, Italy, Switzerland and Russia have done the same thing with their native composers. The English experiment was recent, and how it turned out at the London Philharmonic is described in another column of this issue of the MUSICAL COURIER.

What we object to is the risk of the poor patronage usually bestowed on American composers' concerts. That leads the public into wrong conceptions regarding the worth of the music performed and influences the critics in their estimates of the degree of interest awakened by the new works. The sort of paternalism represented by American Composers' concerts does more harm than good.

Let the works of the American composer take their chances with the works of the foreign composers. That is the only fair test in the minds of the American public as it is constituted today and will be for many years to come. If the young American composer will take counsel from the MUSICAL COURIER, we should advise him to conquer Europe before attempting to win the musical support of his own country. This suggestion is not patriotic, but it is practical. Most of our singers and instrumentalists follow it. The few successful exceptions do not prove the rule wrong. Humiliating as it is to record the fact, we believe, nevertheless, that if a symphonic work or an opera by an American were to be refused production by every conductor and manager in this country and declared to be thoroughly unworthy, we believe, we repeat, that if in such an event the composition in question were to be taken to Europe and performed there with great success, every American orchestra or every American opera house, as the case might be, would at

once make energetic moves to secure the right of production in this country.

By all means let the Wilson symphonies and chamber music be examined by those in a position to give them a hearing if they deserve it. Mr. Spencer is in a position to do something practical for the Schoenefeld concerto by playing it in public himself.

Has Mr. Schoenefeld, by the way, made any attempt to bring his larger works to the attention of our orchestral conductors by sending them the scores? Mr. Bollinger has been written about repeatedly in the MUSICAL COURIER and his scherzo was reviewed in these columns. Leopold Godowsky praised the piano compositions of Mr. Bollinger to the editor of the MUSICAL COURIER, and unless memory fails the great pianist performed one or two of them in public. The preludes of Miss Dillon also were reviewed by this paper and favorable attention was called to them.

Mr. Spencer's compliment to the effect that the MUSICAL COURIER is the only paper in which his letter would be seen by those who count is accepted modestly as a statement based on truth. Likewise is Mr. Spencer right in saying that this paper will fight for the recognition of any American composer in whose case a reason is manifested. But we never will fight for an American composition only because it is an American composition; it must first be a good composition.

CASH PREFERRED.

We recently had our attention called to the case of a young woman who by saving and scraping had got together enough money to give a vocal recital in a fashionable concert hall in New York City. To us the whole affair seemed little less than a tragedy. For the ambitious girl had wasted her strength with social calls in her endeavor to make friends, and she had done a great deal of free singing in the drawing rooms of wealthy persons of whom she hoped and expected that they would support her in the recital. The worry and hurry of the business exhausted her nervous system.

A small audience greeted her when she finally appeared on the platform half an hour after the advertised time and it was plainly visible to our experienced eyes that she was woefully disappointed in her audience and her reception. She sang indifferently, nervously, ineffectually. But she was deluged with flowers. Roses, chrysanthemums, lilies, white, yellow, red and purple, shed their innocent perfume in hollow mockery of the support which was not forthcoming from the wealthy friends for whom she had sung in private.

Her triumph was gloriously horticultural, though poorly artistic, and financially dismal, for she lost nearly \$500 on the recital. It occurred to us at the time that a little solid cash instead of ephemeral flowers would have been more consoling to the singer, however unromantic it may seem in cold print.

Besides, floral offerings have lost all meaning now. The votive wreath on a shrine and the tender proffering of a flower to a loved one are quite different from the conventional wagon loads of garden produce which are often bargained for and ordered by the performer.

But even where the artist is free from all such guile, it is heartbreaking to a performer to sing to a half empty hall and be rewarded merely with unintelligent and inappreciative flowers.

A QUERY.

Has the New York American, which says that Scotti knows no peer in "Tosca," seen Vanni Marcoux (of the Chicago Opera) as Baron Scarpia? He is not only a more spontaneous actor than Scotti, but also an infinitely better singer.

EXIT ALGY.

While the famous letters of Junius were limited in number, there seems to be no end to the letters of Algernon Ashton. Every European mail brings a missive or two from the graphomaniacal Algernon and he seems to have constituted himself the world's general musical policeman, critic and preacher.

For many years the MUSICAL COURIER has been publishing the Algernon Ashton communications and so numerous were they that the editors often heard the query: "Is there really such a person as Algernon Ashton?" There he is: He lives in London at the address given below and is a composer of some talent, of sufficient talent, in fact, to justify his writing fewer letters and more musical works. The MUSICAL COURIER intends to help him in that regard, for hereafter, we regret to say, the Algernon Ashton letters will find no further place in these columns.

As a last tribute to Algernon's epistolary industry, and to constitute a fitting apotheosis of his career as a self appointed regular correspondent of the MUSICAL COURIER, we publish the following bursts of eloquence from the Ashton fountain pen. It will be noticed that five of the missives were written in one week. Exeunt Algy and his letters then with these:

10 Holmdale Road, West Hampstead,
London, N. W., November 10, 1913.

To the Musical Courier:

SIR—I must humbly apologize for having been so careless as to aver in my letter (which you kindly published in your issue of October 29) that "the writer correctly states that one hundred and seventy-one years have elapsed since 'The Messiah' received its first performance," for I ought to have said "the writer incorrectly states," as not one hundred and seventy-one years, but one hundred and seventy-two years have elapsed since Handel's immortal oratorio was first performed, this event having taken place in Dublin on April 13, 1741.

Very faithfully yours,

ALGERNON ASHTON.

10 Holmdale Road, West Hampstead,
London, N. W., December 11, 1913.

To the Musical Courier:

SIR—You have made a very conspicuous mistake in stating that Robert Schumann was one of the famous musicians born in September, and on the 12th of that month. I should have thought it was a matter of common knowledge that Schumann first saw the light on June 8, 1810.

Very truly yours,

ALGERNON ASHTON.

10 Holmdale Road, West Hampstead,
London, N. W., December 13, 1913.

To the Musical Courier:

SIR—Why is it that some newspapers will persist in spelling Tchaikowsky's name "Tchaikovsky"? If the latter be the correct way, then it is strange that the famous Russian composer should himself have signed his name "Tchaikowsky," as he did for a well known birthday book.

Yours very faithfully,

ALGERNON ASHTON.

10 Holmdale Road, West Hampstead,
London, N. W., December 14, 1913.

To the Musical Courier:

SIR—In noticing a recent performance of Sgambati's "Requiem," several musical critics stated that it has been played very often all over Europe since its first production in Rome in 1896, and that "it was written in memory of King Humbert." But how this can be true, considering that King Humbert's assassination took place in 1900 (four years after the first performance of Sgambati's "Requiem") passes my comprehension.

Yours very faithfully,

ALGERNON ASHTON.

10 Holmdale Road, West Hampstead,
London, N. W., December 17, 1913.

To the Musical Courier:

SIR—I do not know what you mean by stating in your issue of November 5 that Macaulay, the great English historian, was a native of India. Macaulay was born at Rothley-Temple, in Leicestershire, England. Perhaps you have confused Macaulay with Thackeray, the illustrious novelist, who first saw the light in Calcutta.

Yours very obediently,

ALGERNON ASHTON.

10 Holmdale Road, West Hampstead,
London, N. W., December 18, 1913.

To the Musical Courier:

SIR—Has it ever struck any musician or lover of the divine art that some of the most glorious and inspired music ever composed is contained in the form of quintets? Take, for instance, Beethoven's quintet for strings in C major, op. 29, Mozart's clarinet quintet in A major, or Schubert's C major string quintet, op. 163. Can anything more transcendently sublime be imagined than these three works? Then there is Mozart's delicious string quintet in G minor, Schumann's superb piano quintet in E flat, op. 44, Brahms' magnificent F minor quintet, for piano and strings, op. 34, and the same composer's exquisite clarinet quintet in B minor, op. 115. There are some other truly splendid quintets in existence, but those seven just mentioned are unquestionably the finest. Each one is unsurpassed and unsurpassable in its imperishable beauty, and will continue to delight and elevate mankind as long as the world lasts.

Yours very faithfully,

ALGERNON ASHTON.

RIP VAN WINKLE.

We have the testimony of Washington Irving that Rip van Winkle was only good at useless work. In the words of that eminently truthful writer we learn that "the great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands and to do such little odd jobs as their less obliging husbands would not do for them—in a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible."

How many music students there are who are Rip van Winkles in all but the twenty years' sleep! More failures in the musical world are due to a lack of good, honest work at the drudgery and unromantic technic of the art than to any other cause. Young Rip thinks he would like to be a pianist. He begins the necessary work at home with exercises, scales, studies; but finding them irksome he goes a-fishing in a volume of popular dances. Perhaps he calls on a neighbor and spends an evening reading duets, or playing accompaniments for a singer or violinist. Of course he enjoys himself and indirectly broadens his musical knowledge in a superficial way.

The original Rip van Winkle was likewise a healthy and well developed man from the exercise he got in tramping the woods and over the hills. The unfortunate part of the business was that the necessary work at home was neglected. Ten years of fishing and hunting were worth less to Rip's farm than half an hour's plowing would have been. The young pianist, likewise, will awake too late to the fact that playing agreeable dances, duets, and accompaniments for a whole season will not develop his technic at all, but will be more likely to get his hands into confirmed bad habits. The solid and useful work has to be done whether it is pleasant or not. Without it the pianist, violinist, singer, composer will no more become artists than Rip van Winkle became a successful farmer.

Musicians are not born, and the famous line by Horace that "Poeta nascitur non fit" is not strictly true. It is only the capacity to become a poet or a musician which is born. All the natural capacity in the world will not make a man a composer, a pianist, a violinist, or an organist without continuous and well directed work. The work must be

of the right kind and in the right place; not the unprofitable fishing and hunting of poor old Rip van Winkle.

Emerson has put some very fine thoughts and maxims in his essay on Power which are well worth quoting here:

"The one prudence in life is concentration; the one evil is dissipation; and it makes no difference whether our dissipations are coarse or fine—property and its cares, friends, and a social habit, or politics, or music, or feasting. Everything is good which takes away one plaything and delusion more, and drives us home to add one stroke of faithful work. Friends, books, pictures, lower duties, talents, flatteries, hopes—all are distractions which cause oscillations in our giddy balloon and make a good poise and a straight course impossible."

The boy who has to master harmony and counterpoint had better stay at home and work at exercises than give them up to hear the ninth symphony and "Parsifal."

And the young pianist need not deceive himself in thinking that four or five hours spent in picking out his favorite pages in Chopin and Schumann will take the place of the real hour's work at the dumbbells of Czerny and the Indian clubs of Clementi.

Fortunately there is a reward for good work. The student who conscientiously does the necessary drudgery will play his favorite pages better in two years than he ever could have done after a lifetime spent in picking out the compositions that pleased him.

A MUSICAL MAP.

A map of musical Europe, including Poland but omitting greater Russia, will show that Grieg, who was born at Bergen, Norway, was the most northern of all the famous musicians. Paderewski, born at Podolia, Poland, is the most eastern; Bellini, born at Catania, Sicily, was the most southern; Balfe, the greatest of Irish composers, born at Dublin, the most westerly. Lines drawn east and west through Bergen and Catania, and north and south through Podolia and Dublin will form an oblong of which the center is near Bonn, Eisenach, and Leipsic, where Beethoven, Bach and Wagner were born. It is odd that the musical and geographical centers of Europe should coincide.

A REAL CRITIC.

Chicago has a music critic who not only talks about the music of others, but also writes some of his own. His name is Eric Delamarter, and his symphony is to be played by the Chicago Symphony Orchestra January 23 and 24. In addition to being a critic (Chicago Inter Ocean) and a composer, Mr. Delamarter also is director of the Musical Art Society and organist of the First Church of Christ, Scientist. Apropos, all of the Chicago music critics are practical musicians. Felix Borowski, of the Record Herald, is a composer and theorist of note. The critic of the Tribune is a pianist and teacher. The Journal, Post and Examiner critics all are teachers of music.

ATTENTION, SUFFRAGETTES!

The example of Kansas City, which has admitted women as players in its symphony orchestra, should be followed generally in America. There is no valid reason why symphony orchestras should be restricted to men. In London and Paris some of the big orchestras employ woman players with exceptionally satisfactory results. Soloists like Maud Powell, Kathleen Parlow, Florence Austin, Vera Barstow and others are better than many male soloists we know. The thought follows logically, therefore, that there probably are also many women players better than some of the men now holding places in the symphony orchestras.

A REMARKABLE GROUP OF VIOLINISTS.

Interesting Photograph of a Group of Famous Violinists Recently Taken at the Berlin Home of the Musical Courier on the Occasion of a Reception Given by Mrs. and Mr. Arthur M. Abell in Honor of Leopold Auer.

Never before were so many celebrated violin virtuosi photographed together as are seen in the accompanying picture. Not long since, Leopold Auer, the famous violinist and pedagogue of St. Petersburg, made a flying visit to Berlin, and during his brief stay there the MUSICAL COURIER Ber-

lin correspondent gave a reception in his honor to which only violinists or representatives and their wives were invited.

Every violinist of note who was in Berlin at the time accepted Mrs. and Mr. Abell's invitation to meet the eminent musician, with the result that a

delightful afternoon was spent. The musical program was brief, consisting only of the Vitali chaconne played by the twelve year old prodigy, Anton Seidel, to the piano accompaniment of Fritz Kreisler. Below is given a complete list of the names of those seen in the photograph.



FIRST ROW, SITTING FROM LEFT TO RIGHT: GUSTAV HOLLAENDER, JUAN MANEN, ARTHUR M. ABELL, LEOPOLD AUER (WITH ANTON SEIDEL SITTING ON THE FLOOR IN FRONT OF THEM), FRITZ KREISLER, ARRIGO SERATO, FRANZ RIES. SECOND ROW, STANDING: M. H. HANSON, THEODOR SPIERING, WILLY HESS, KARL FLESCHE, SAM FRANKO, EDDY BROWN, JOSEPH MALKIN. THIRD ROW, STANDING: RODERICK WHITE AND FRANK GITTILSON (BEHIND HESS AND FLESCHE). FOURTH ROW: FRAU SEIDEL, EMILY GRASSER, FRAU VON STEIN, MRS. KREISLER, MRS. ARTHUR M. ABELL, FRAU JUSTIZRAT STERN, FRAU GOLDWEISSER, JUSTIZRAT STERN (WHO PRESENTED TO LITTLE SEIDEL A BEAUTIFUL ITALIAN VIOLIN), MR. LOPEZ. FRANZ RIES, THE GENTLEMAN SITTING IN THE RIGHT HAND CORNER, IS THE COMPOSER OF THE FAMOUS "MOTO PERPETUO" FOR VIOLIN; HIS GRANDFATHER, FRANZ RIES, WAS BEETHOVEN'S VIOLIN TEACHER.

AMERICAN PREMIERE OF "L'AMORE DEI TRE RE."

Montemezzi's Opera Produced by the Metropolitan Opera Company in New York—Teutonic Note Strongly in Evidence—The Book Is Melodramatic in the Extreme.

A blind man, Archibaldo, manages to secure the beautiful Fiora for his son, Manfredo. Fiora and Manfredo are man and wife at the opening of the drama. But Fiora loves Avito, her lover, and is entirely without interest in her husband. When Manfredo goes off to the wars Fiora and Avito have many stolen joys together and are occasionally interrupted by the entrance of the blind Archibaldo, who suspects Fiora, but cannot discover the name of her lover. In desperation the old man throttles his daughter-in-law because she refuses to disclose her lover. Manfredo returns just as his wife has been strangled. In order to discover the lover the enraged father-in-law puts poison on Fiora's lips as she lies on her bier in the crypt of the castle. Avito, the lover, kisses Fiora's lips and dies slowly while the husband, Manfredo, enters the crypt, kisses the same poisoned lips which destroyed Avito, and likewise dies just as his blind father seizes him, thinking him to be the lover whose name he seeks to discover.

Such is the story of "L'Amore dei tre re," which received its first performance in America on Friday evening, January 2, 1914, at the Metropolitan Opera House, New York.

It is full of overflowing with the lava of Italian passion—love, anger, jealousy, revenge, burning kisses, murder, poisoning. To an Anglo-Saxon or a Teuton such a story is needlessly fierce. It is devoid of any possible trace of that ideality and romantic beauty which appeal to the more imaginative nations of the north, and it abounds in the breathless and nervous abandon of that race whose passions have been fed for centuries by the wines and scorching sun of Italy.

We must commend the book, therefore, because it is so true to the national temperament of the Italians. It has the convincing appeal of truth to nature, and the drama moves and breathes with elemental fire. The real human appeal is fundamentally the same the world over, however much the details of expression and degrees of passion

may vary. For this reason, therefore, "L'Amore dei tre re" has the essentials of a fine drama for operatic treatment and it is evident from the first note that the composer, Italo Montemezzi, was profoundly affected by the story. But it was hardly to be expected that a young man of twenty-eight could free himself from the influence of his predecessors and stand forth as a composer with a style of his own. He has not yet developed an individual style. Unfortunately, too, his tendencies seem to take him too far afield into the foreign lands of Germany and France. The first act has an unusually small measure of pure Italian music in it. There are pages by the dozen which might have been written by German composers half a century ago, though Montemezzi cannot be charged with any direct plagiarism of recognizable themes.

We know that this present opera has created no stir in the operatic world in Italy. It has been performed a number of times and accepted. So it is probable that its mild German flavor is enough to give it a certain piquancy to those Italians in Italy who are not too familiar with German music at its best. But we believe the work will hardly please those foreign nations that look to Italy for Italian works and leave to Germany that honor of supplying German works. We have been referring to the texture of the musical fabric, so to speak—the harmonies and melodic phraseology.

Montemezzi is true to his national style in that he invariably keeps his accompaniments subservient to the voices. And he also writes extremely well for the singers. No vocalist who has a voice to show off could possibly find fault with "L'Amore dei tre re," as a means of vocal display, as a vehicle for the expression of passion. The composer seems invariably to have hit upon the right pitch for the dramatic expression of the rising and diminishing passion. In fact, we were often led to suspect that the young composer has more talent and brains than real genius. It is of course unfair to the yet undeveloped Montemezzi to compare or

contrast his youthful work with that monumental product of Wagner's old age, "Parsifal." But with the sound of that choral writing still in our ears from Thursday's performance, it was only too plain how much the young Italian has yet to expand before he can take his place among the really great composers of stage music. Let him not imitate Wagner, however. Verdi was unquestionably influenced by Wagner's genius, though he remained truly Italian to the end of his career. Yet in this choral scene in the crypt, where the dead Fiora lay in state, we could not help noticing several hints from the Holy Grail scene in "Parsifal"—not pronounced, it is true, but as if the composer had flashed a few glances at Wagner in the same way that the singers on the stage look furtively to the conductor for their rhythm. The chimes, the chorus behind the stage, the general trend of the scene were "Parsifal" efforts in miniature. They were undoubtedly due to the dominating influence of Wagner over the young composer's feelings, and could in no sense be called plagiarisms. We could not pick out certain passages and say "This and this are Wagner."

In the second act the composer shows his ability to express strong passions. The entire scene between Fiora and Avito is at boiling point, and the drama as well as the music give the performers ample scope for all their powers. No doubt this opera enjoys the success it has had entirely to the opportunities it offers for a beautiful girl and an impassioned lover to display emotional frenzy. The stage picture of Fiora strangled and lying limp on the stony bench is very affecting.

But the drama is a gloomy affair at best. Archibaldo gropes his way about the stage blind, suspicious, enraged, finally throttling his daughter-in-law. Fiora is in tears, contortions, misery all the time. She lies to her father-in-law and deceives her husband. Avito sobs, groans, clasps his head, staggers under his load of woe and passion, and finally dies of poison. Manfredo goes away to the wars with a sad heart because he sees his wife does not love him.

Our sympathies were entirely with Fiora, first, because she was a pretty girl, and secondly, because she had been compelled to marry Manfredo against her will. She was true to her instincts in loving Avito. The crafty Archibaldo had no justification in scheming to get Fiora for his son Manfredo. If Avito had taken the old man by his abominable whiskers and thrown him over the parapet instead of slinking off after a great flourish of dagger and stabbing of atmosphere we should have been highly delighted. Fathers-in-law on the stage are as unattractive as the notorious mothers-in-law of domestic renown. All the world loves a lover, says the poet. We should like to know who in the world loves a jealous, interfering, blind and outrageously bewhiskered father-in-law who keeps prowling around the castle and growling on all possible occasions?

No; "L'Amore dei tre re" is a gruesome drama in which the only object of beauty, Fiora, suffers continually until she is murdered. The injustice of the play is that everybody dies but father. The last curtain falls with Fiora on her bier ready for burial, while Avito lies on his back under the bier, and Manfredo on his side at the feet of his father, who stands, as usual, flourishing his goatlike chin ornament and mumbling his regrets. No one has any sympathy for him, however. If he had felt any manhood in him at all he would also have kissed the lips that he had poisoned and which had already killed his son and his daughter's lover. Not he; he continued to subsist on recitative, and groped his way to syncopated chords in the orchestra.

The performance of the work was admirable. Archibaldo was true to life in blindness and old age as acted and sung by Adamo Didur, who made the part vocally pleasant and dramatically un-



MANFREDO'S GRIEF ON LEARNING OF HIS DEAD WIFE'S INFIDELITY. Manfredo (Paquale Amato), Fiora (Lucrezia Bori), Archibaldo (Adamo Didur).

pleasant—which, of course, he was called on to do by the exigencies of the role.

Pasquale Amato, as Manfredo, had a part to play and music to sing which gave him unlimited scope for his unusual powers. Only a baritone with such a wealth of brilliant high notes could make this music so dramatic and effective. As an actor, too, Pasquale Amato is extraordinary on the operatic stage, and it was a foregone conclusion that his Manfredo would be a creature of flesh and blood and human passion, and not a mere stage puppet.

Edoardo Ferrari-Fontana, a newcomer who made his initial bow to the audience of the Metropolitan Opera House on this occasion, is a welcome addition to the tenor forces of our operatic stage. His acting was honest and carried conviction. His voice is agreeable and robust, and he uses it well. As an experienced and accomplished artist he will give pleasure in any part, even though the supreme note of pathos is not very much in evidence in the tone quality of his voice.

What shall we say of Lucrezia Bori? She was lovely to look upon, notwithstanding the anguish she was obliged to express throughout the drama. But she looked so sweet and innocent as she lay at rest on the catafalque enshrined in flowers that we felt Avito might be envied for the favors which cost him his life. And she made a pathetic picture when she fell back dead from the villainous fingers of her father-in-law. Her matrimonial career was as chequered as that of the other Lucrezia—Lucrezia Borgia, the infamous daughter of Pope Alexander VI.

But this Lucrezia can sing, and it is to be hoped that so sweet a singer and fascinating an actress will have no tragedy except upon the operatic stage where she is able to break hearts and to die with so much joy to her beholders.

With such a superb quartet of performers for the principal parts, and with the unrivaled Arturo Toscanini at the conductor's desk, it is small wonder the new opera was vociferously applauded.

Mozart, Weber, Wagner had no such opportunity at the age of twenty-eight as this young Montemezzi was given at the Metropolitan Opera House, New York, on Friday evening, January 2, 1914, with all the magnificent accessories of scenery, costumes and lighting for which this opera house is noted. The smaller parts, too, were excellently filled. In no way could the performance and representation be bettered. If the opera is eventually shelved, as it probably will be in a few seasons, the cause will lie in its lack of original good music and haunting melodies. It has no airs to linger in the memory. The composer uses the elaborate recitative of Wagner without having an individuality of his own in his harmonies and rhythms. It will fail, in other words, because it cannot influence musical thinkers, however effective and entertaining the work may prove when performed by artists as superb as those who first presented "L'Amore dei tre re" in America.

The complete cast was as follows:

Archibaldo	Adamo Didur
Manfredo	Pasquale Amato
Avito, his first appearance here ..	Edoardo Ferrari-Fontana
Flaminio	Angelo Bada
Un Giovannetto	Pietro Audisio
Fiora	Lucrezia Bori
Ancella	Jeanne Maubourg
Una Giovannetta	Sophie Braslau
Una Vecchia	Maria Duchene
Conductor, Arturo Toscanini.	

THIS IS ENCOURAGING.

A report just made public shows that the Federal Bureau of Education in Washington urges upon high schools the advisability of instituting thorough courses in the study of the best kind of musical literature, "to include the study of musical

history, lives of famous musicians, forms of musical compositions, esthetics of music," etc. At the end of the report is a suggestion that "a course in musical appreciation is now much more practicable than formerly, because of the great strides made in mechanical devices for reproducing music." In that statement of the report lies what some politicians might be inclined to regard as a "joker." Who would supply those mechanical devices?

ANOTHER SURPRISE.

It is amusing to note the surprise of New York because the Boston Opera sent us a first class tenor in the person of Edoardo Ferrari-Fontana. Our metropolis really is so naive at times. Possibly it has heard of the Chicago Opera, which at the present time has three tenors of the first class, Bassi, Dalmores and Muratore, to name them in alphabetical order. They will be heard here in February, when the Chicago Opera is to give four performances at the Metropolitan, "Don Quichotte," February 3; "Fedora," February 10; "Monna Vanna, February 17; "Louise," February 24.

NOTHING TO DO WITH CATS.

"If a cat has nine lives," jokes the Dayton (Ohio) Journal, "a fiddle should have more strings." It seems about time for everyone to know that violin strings have nothing to do with cats, even though they are made of "catgut." "Catgut" is manufactured from the entrails of sheep.

FRENCH OPERA LONG FAMED.

A graphophone company advertises that Mary Garden is "the American woman who made French opera famous." Yes, just as much as a certain beer made Milwaukee famous. French operas were known in this country even before Miss Garden's birth, which took place, by the way, at Aberdeen, Scotland, on February 20, 1877. Many French operas in which Miss Garden never has sung in America are even more famous than those in which she has appeared; to mention only one, there is Gounod's "Romeo and Juliet."

A GOOD OMISSION.

The wooden Valkyrie horses and Fricka's goat were left out of the latest "Walküre" performance at the Metropolitan Opera without any noticeable detriment to that work. Wagner conceived his "Nibelungen" menagerie at a time when the stage was not as realistic as it is now and when audiences were more naive. Were Wagner alive now, he doubtless would have been the first to insist upon suggestion rather than visualization for the animals in his "Ring" music dramas.

IS IT NOT PECULIAR?

Why are some festivals given in June called May festivals? There is no satisfactory answer to the question, therefore none is expected.

IT USUALLY DOES.

According to the Youngstown (Ohio) Telegram, "Money talks, especially when it goes to the Opera."

To Hear Her Sing.

To hear her sing—to hear her sing—
It is to hear the birds of spring
In dewy groves on blooming sprays
Pour out their blithest roundelays.

It is to hear the robin trill
At morning, or the whippoorwill
At dusk, when stars are blossoming
To hear her sing—to hear her sing.

To hear her sing—it is to hear
The laugh of childhood ringing clear
In woody path or grassy lane
Our feet may never fare again.

Such joy it is to hear her sing,
We fall in love with everything—
The simple things of every day
Grow lovelier than words can say.

To hear the bulbul's voice that shook
The throat that trilled for Lalla Rookh;
What wonder we in homage bring
Our hearts to her—to hear her sing.

—James Whitcomb Riley.



"LA AMORE DEI TRE RE."
Finale of Act III. Death of Manfredo (Pasquale Amato).

UNFAMILIAR LETTERS OF BERLIOZ.

Being a Collection of Letters Written by the Great French Composer and Never Before Published Either in Their Original Language or in Translation.

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The MUSICAL COURIER is in a position to make public a remarkable series of letters written by Hector Berlioz and procured and translated for this paper by Theodore Stanton. The letters now are given to the musical world for the first time. They treat intimately of the musical, business and domestic affairs of the writer.

Of all the French composers of the nineteenth century, Hector Berlioz (1803-1869) had, perhaps, the most stormy existence. At the very beginning of his musical career he threw himself into the midst of the fierce battle then raging between the Classicists and the Romanticists, espoused the side of the latter and held that the conflict should not be confined to belles lettres, but should embrace all the Fine Arts. He was a hard antagonist, a good hater, a severe critic, apt to be surly in manner and only too ready to treat the public with affected contempt. He had a violent temper and suffered much from ill health, especially towards the end of his life. He was married twice—first to an English actress and then to a singer of the Paris Opera—and his domestic existence was far from happy. He was frequently in financial straits, but would not modify his strict musical ideas in order to gain money. Neglected in France, he was feted by all the other European nations that he visited—a striking instance of the prophet not without honor save in his own country. Berlioz was, in fact, what Thiers wittily said of another, "le mari de la femme incomprise." The death of his only son, a promising young marine officer, to whom the aged father was fondly attached, was a terrible blow to the declining parent and unquestionably hastened his end. His body, which lies in the Montmartre Cemetery, is marked by an exceedingly vulgar tomb, erected by well meaning but commonplace relatives, within sight of the artistic monument to Heine.

Berlioz was very versatile and an artist to his finger tips. He wrote verses, books on music and the text of some of his own operas. His musical criticisms in the *Journal des Débats* were famous. His "Autobiography," in several volumes, is excellent reading even today. His letters are many and good, and are especially valuable as throwing much light on his own work and on the musical activity of Europe during the middle of the nineteenth century. Those given in this series of translations by the MUSICAL COURIER are fair examples of Berlioz's epistolary style, and were taken from the very rich collection of the late Charles Malherbe, librarian of the Paris Opera, who died a year or two ago, a man of large means, one of whose favorite occupations was the discovery of the letters of great musicians, which he bought up everywhere and which he left by will to the library of the Paris Conservatory of Music.

[To Stephen de la Madelaine (1801-1868), writer and musician. The "Melodies" mentioned below are the "Irish Melodies" of Thomas Moore, put into French by a friend of Berlioz. This was one of his earliest productions]:

"Paris, February, 1830.

"MY DEAR STEPHEN—I am sending you a copy of my 'Melodies.' I had intended going to see you to-

day; but for the past few days I have been suffering from a horrible state of exaltation, which has still further increased this morning, so that I am incapable of carrying on a sensible conversation. I have a fixed idea which is killing me, and my muscles are quivering like those of a dying person. Three years of patient waiting, of every sort of effort, of almost continuous labor in an art which I adore, have not brought me the least improvement. But I do not know why I pour all this into your ears, you whom I have never taken into my confidence in matters of this kind. But the lava must overflow sometimes. But I should like to see you, and if I have a little more life in me this evening I shall go to the Opéra. Do try to be there."

[To Hippolyte Chelard (1789-1861), who, though a French composer, passed most of his life in Germany, where he died, and where he acted as Court conductor to the Grand Duke of Weimar. The nobleman mentioned in the second paragraph is Prince Hohenzollern-Hechingen (1801-1869), the last head of the Hechingen branch of this house]:

"Stuttgart, January 4, 1843.

"MY DEAR CHELARD—It is a long time, is it not, since you have heard from me direct? My only excuse, if excuse it be, is due to your reserve concerning me. Many times I could have been, if not useful, at least agreeable to you at Paris; but you deprived me of that pleasure. You are going to see, however, that I nourish no hard feeling for you on that account, as I am about to ask your advice and aid in the matter of a visit which I contemplate making to Weimar, where I purpose giving a concert. Before leaving here I shall beg the King of Würtemberg to recommend me to your Court, and as His Majesty has treated me very nicely, I do not think he will refuse my request. But the important thing is that you prepare the ground for me a little by announcing my arrival for the last week of January, if I first go to Vienna, and for the 15th or the 16th of January if I do not go there. I will know about this within the next two days. Please tell me what I should do in order to have the theater and the orchestra at as little expense as possible. Be so good as to sound the right person in the matter, while, at the same time, you support my request with all the strength of your name and the warmth of your artist's heart. Please let me have at Stuttgart, as soon as possible, a word from you on this subject. I have just given a very successful (if I do say so myself) concert here, and another at Hechingen, whither I was called by the Prince of Hohenzollern. Many thanks for the trouble you will take for me, for which I will be very grateful. Believe me always devotedly yours."

[The next letter is addressed to "Monsieur Spontini, Maître de Chapelle du Roi de Prusse, Berlin,"—the Italian composer, Luigi Spontini, 1774-1851]:

"Stuttgart, January 4, 1843.

"DEAR MASTER—I am not going to Munich, but to Weimar; so please send your letter, poste restante, to the latter place. I shall stop over at Karlsruhe

to give a small concert, and I shall reach Weimar before the 18th of this month. I should be very happy to be able to give at Berlin, with your aid, some great composition grandly executed, and I thank you in anticipation for what you will kindly try to do for me. I have no doubt that you will arrange the matter in the most simple and advantageous fashion. Please write me the exact moment when you think I should reach Berlin with the certitude of being able to begin the rehearsals. My concert here was very brilliant. The King and the Court came. But the price of seats is so low here that I made next to nothing out of it. The highest priced seats were 48 kreutzers,* and the Redoute Hall could accommodate only 400 persons. With a thousand affectionate compliments, I am devotedly yours."

[To J. C. Lobe (1797-1881), German musician, "artiste de la chapelle du Grand Duc, Weimar," Berlioz addresses this letter. Herr Guhr (1787-1848), mentioned in the last lines, was Kapellmeister at Frankfurt]:

"Carlsruhe, January 10, 1843.

"MY DEAR HERR LOBE—I give a concert here next Friday. As you may have something important to say to me after receiving my last package of letters, please send me a few lines, poste restante, at Frankfurt, where I will be next Monday or Tuesday. I fear you may have written me here; but on account of all these changes of address, your letter may not have reached me. I am awfully bored here and very impatient to get to Weimar. The weather is very bad, and then, too, I saw yesterday the theater where I am to give the concert. It isn't big enough to swing a cat in! and it has a little bit of an orchestra. All this has made me terribly blue. Herr Guhr, whom I met here yesterday at table, promises me twenty-four violins for Frankfurt, where I will probably go, on leaving Weimar. Try to have as many. You will oblige me greatly."

[The following letter is also addressed to Hippolyte Chelard. Elie Parish-Alvars (1816-1849), harpist and composer, was born in London of Jewish parents. "The young lady with the black eyes" refers to Marie Recio (1814-1862), whose true name was Marie Geneviève Martin, and who became Berlioz's second wife in October, 1854, after the death of his first wife the previous March. She used to accompany Berlioz on his tours and sing in his concerts]:

"Berlin, April 3, 1843.

"MY DEAR CHELARD—Good day. Mr. Parish-Alvars, who will hand you this letter, will certainly be heard in Weimar. I give you my word of honor that he is the greatest harpist who ever lived. He is a phenomenon. Doubtless the Grand Duke and the Grand Duchess will take the greatest pleasure in hearing him. So it is not necessary for me to beg you to do for him what you so kindly did for me; the matter will arrange itself. I am in the midst of my rehearsals and very busy teaching all these singers. So excuse me for being so laconic. The young lady with the black eyes sends you her best regards, as do I also."

*About thirty-six cents.

[The next letter is addressed to the music publishers of Milan, Giovanni Ricordi (1785-1853) and his son, Tito Ricordi (1811-1888)]:

"31 Rue de Londres, Paris, June 15, 1843.

"DEAR SIR—As soon as I got your letter, I saw my publisher, Mr. Schöenberger, to find out the facts about the sending to you of the proofs of my 'Treatise on Instrumentation.' He explained to me that as the first package was given to the diligence which takes nine days to reach Milan, you couldn't have received it before the 12th, that is, the day after you did me the honor to write me. So by this time you have doubtless received it. The rest of the work will be sent you as it is ready. As regards the time you need for translation and publication, don't worry about that,—we will arrange for simultaneous publication. Only please let me know, as soon as you can, the exact date when you will be ready.

"Now that this business matter has brought me into relation with you, please let me ask of you a service. I have long wished to have some of my works heard in Italy, but I do not care to try the experiment unless I am pretty certain of success; for that such an undertaking be worthy and fine, a large musical effort must be made. It would be necessary to give at the Scala Theater, at what would be considered the best time of the year, at least two grand festivals, with the aid of four or five hundred performers. I would offer particularly my grand 'Funeral and Triumphal Symphony' for two orchestras and choruses, fragments of my 'Requiem,' and my dramatic symphony of 'Romeo and Juliet' for three choruses. Please do me the favor to lay my proposal before the manager of the Scala, and if he thinks well of it, ask him what arrangement he would be disposed to make with me. The enterprise might be successful if care were taken, especially the first evening, not to give the Milanese public compositions little to its taste, but, on the contrary, to choose those that are pretty sure to be well received. I do not think there is a lack in Milan of vocal and instrumental material, thanks to the Conservatory and to the military bands which could be utilized for our purpose. The six months which I have just passed in Germany, where I gave eighteen concerts, have given me experience in the organization of grand musical reunions, and I could quiet the mind of the Milan manager as to the time required for the preparatory work. Four or five rehearsals at most would suffice, if I were left master to direct them without any obstacles being thrown in my way. I should be much obliged to you if you would write me as soon as possible on this matter, so that I could fit it in with other journeys which I foresee and which I wish to arrange for. Please excuse my boldness in troubling you in this way."

[To Dr. Burke, at Dresden]:

"Paris, September 14, 1843.

"MY DEAR MR. BURKE—I learn from one of my compatriots, who is going back there tomorrow, that you are in Dresden. So I cannot resist seizing the occasion of telling you in a few lines what pleasant recollections I have of you and how agreeable it is to me to renew an acquaintance so delightfully begun at Weimar. I don't know what it is, but there is something about you that is very attractive to me. The first time I saw you, I felt a strong desire to count you among my friends. If I were free, I would hasten to return to Germany and see you again. But, unfortunately, I am becoming more and more like Gulliver at Lilliput—a thousand and one invisible cords hold me in the same place. I suffer from a lack of air and space, and I cannot even compose. Though it may sound odd to say so, it is a fact that I haven't the time to be a musician! I waste precious hours in literary work which brings in the money necessary for the household expenses. Music, as you know, doesn't furnish ready cash. But enough about myself. I

learn that your health is better, and I am glad to hear it, for you did not look well when I saw you in Weimar. Good bye. If you will send me a few lines, you will give me much pleasure. Tell me where a letter will find you after you leave Dresden; for our correspondence should not stop here."

[To Her Majesty the Queen of the French]:

"MADAM—Permit me to make known to Your Majesty the concert which I am giving next Sunday in the Garde Meuble Hall, and to add that I should be very happy if it were worthy of enough interest for the Queen of the French to deign to do me the honor, which recently nearly all the sovereigns of Germany have conferred upon me, of being present at the audition of my works.

"I am, with the most profound respect, Madam, Your Majesty's very humble servitor and subject,
"HECTOR BERLIOZ."

"31 Rue de Londres,
Paris, November 14, 1843."

[To the Marseilles lawyer, Lecourt, who was an amateur cellist and a friend of Félicien David]:

"Paris, November 21, 1843.

"MY DEAR LECOURT—Excuse me for being so long in answering your last letter. But the truth is I have really not had a minute to myself to give to my friends, not even to you. My concert came off day before yesterday, and produced a grand musical earthquake, which deeply moved me, and from the effects of which I am still suffering. You should have been in the hall, which went distracted and reminded me of Milton's 'Satan in Pandemonium.' The Parisians are really becoming music lovers, and I was especially satisfied with their intelligent appreciation of the 'Funeral Symphony,' whose finale quite put them beside themselves. I wish, my dear friend, I could give you a copy of this last; but I can't do so, as my publisher, Schlesinger, who has just brought it out, would let me have but two copies, as he knew I would give them to my friends. So you will have to buy it. I am sending you the 'Sacred Song' asked of me by Marseilles for a concert which, I understand, you are giving there next week, and have orchestrated it as best I could. It is very easy. The only thing lacking is the score for the bass clarinets. But this will give you no trouble, as they may come in ad libitum. Only see that the C trumpet doesn't strike B flat where I have simply designated that the B be muffled, and that the bass drum, at the end, be not too loud. A third of its force will do; a little stronger than the preceding piano. Also, tell the kettle drummers not to use wooden drum sticks, which in this passage would produce a very bad effect, but to use sticks with sponge ends. I take it for granted that they have them. If you have a chorus of 150, as I am informed is the case, you should divide them up in this way; twenty-five first sopranos and twenty-five second, twenty-five first tenors and twenty-five second, and twenty-five first basses and twenty-five second. Double, if you can, the flutes, hautboys, clarinets and bassoons. Please tell me how the piece is received when the orchestra gives it, and send me back my score as soon as possible, when you have finished copying it."

[To Meyerbeer (1791-1864), who was in Paris at this moment, stopping at the Hôtel de l'Empire, which still stands, at 7 rue Daunou. The book mentioned is the "Treatise on Instrumentation" by Berlioz]:

"Paris, December 23, 1843.

"DEAR MASTER—Here is a copy for the Berlin Academy, with a letter of presentation of the work. I add a second copy, which I hope you will accept for yourself. It is simply a debt I am paying back, for your works have furnished me many fine examples by which I have profited in many ways. The copy for the King will be given you by a friend of mine, who has offered to do this. I send you

many expressions of friendship, compliments and thanks."

[The next letter contains several proper names. It is addressed to the tenor Alizard (1814-1850), then with the troop of the Italian Theater of Marseilles. Prosper Dérivis (1808-1887), son of a singer, was himself a basso of repute; Perrot (1810-1892), ballet-master at the Opera; Léon Pillet (1803-1868) was director of the Opera from 1840 to 1847; Rosina Stoltz (1815-1903), the distinguished French prima donna; Gentil was known as "Father Gentil," and was one of Pillet's subordinates; Henri Laget (1821-1876), singer and professor of music; Joseph Staudigl (1807-1861), the celebrated German basso; M. W. Balfe (1808-1870), the Irish composer. Berlioz was in Bonn just before this letter was written to report for the Journal des Débats the ceremonies attending the unveiling of the Beethoven statue]:

"Paris, August 29, 1845.

"MY DEAR ALIZARD—I have time to write you only three lines. All our efforts have been in vain. Stupidity triumphs all along the line. They have engaged Dérivis at the Italian Theater, and at the Opera I am on very bad terms with the management. But I sent Perrot to the latter, where he has still some very strong friends. But so far, this is the only reply he has got: 'Alizard displeased Mme. Stoltz very much.' This came through Gentil. I know nothing about Pillet. In this connection, I saw Perrot again two weeks ago at his office, and he promised to let me know if he had any good news from the management. But as yet I have heard nothing from him. They engaged Laget, who fell ill after his debut. He does not seem to have the health that will make it possible to ever depend upon him. Rest assured that I will let slip no occasion to be useful to you. Already, on the 20th of this month, in my letter from Bonn, and apropos of Staudigl, I spoke of you and the Opera; and I am convinced that this way of calling attention to you will produce good results in the long run. But foolishness, loudness and cretinism up to the very ears, yea, up to the very end of its long ears, rule at the Opera. Nothing new is put on the stage. Nobody but Balfe will write for it. You may count on my doing all in my power. Marie sends best regards, and regrets as much as I do that you are not in your right place.
"Your devoted friend and composer."

[To Joseph Baermann (1784-1847), celebrated clarinetist of the Royal Orchestra of Bavaria]:

"41 rue de Provence, Paris,

"October 6, 1845.

"MY DEAR MR. BAERMANN—I am leaving for Vienna in a few weeks, and I should be very glad to see you, if this is possible, on my way through Munich, and even to give a concert there. Would you be kind enough to see the director of the theater and ask him if he wishes to make an arrangement of this kind with me? The latest date for the concert would be October 12th. I would need the male and female chorus of the theater, a good bass and a brilliant soprano. As regards orchestra, I would want forty violins, or at least thirty-six, ten alto violins, eleven violoncellos, nine bass-voils, all the wind instruments, two harps, which, if they cannot be had, could be replaced by two pianos, and two pairs of timbrels with their four players. The orchestra could be placed on the stage. Three rehearsals would be necessary. I would give at this concert the following works: 1. The overture of the 'Roman Carnival'; 2. The 'Fifth of May,' in German, a dirge on the death of the Emperor Napoleon, for base solo and chorus; 3. The 'Fantastic Symphony,' in five parts; 4. The cavatina from the opera of 'Benvenuto Cellini.' The other numbers of the program could be chosen by you if you would be kind enough to do so, and could be made up of instrumental solos

and the favorite singers of Munich. Now a word about the financial side of the affair. I would like the director to guarantee me a certain fixed sum, which you and he can settle upon. In doing this, I feel sure that you will look out for my interests. If this concert cannot be arranged, I will go to Vienna not by the way of Munich, but by another route, direct to Ratisbon and thence down the Danube. A thousand excuses for bothering you with all this. But during your sojourn in Paris, you showed such a friendly feeling for me that I have not hesitated to have recourse to your good offices. Please answer as soon as you can."

[To J. F. Kittl (1809-1868), German composer and director of the Prague Conservatory. Count Nostiz (1797-1858), whose art collection is celebrated in Prague. J. B. Vuillaume (1798-1875) was a French luthier whose violins were famous]:

"Paris, May 6, 1846.

"MY DEAR KITTL—I have been back only a few days; but I wish to send you a word of greeting, as I have a few free minutes.

"My last concert was in Germany, at Brunswick, and was very brilliant, and a financial success too. The execution was, on the whole, admirable, and the shading of the interpretation left nothing to be desired. But how I prefer the Prague public, which seems to surpass all others; and how I should like to appear before it again next year. In fact, a second visit does not depend upon me! Your kind reception of me and the many flattering attentions bestowed upon me by the artists and amateurs of Prague, have produced an excellent impression here. I am plying with questions concerning you personally, the Conservatory, the chief artists, etc.; and you can divine what my answers are. All my friends thank you warmly for what you did for me.

"A few days before I left your city, Count Nostiz asked me to buy for the Conservatory two Vuillaume violins, imitations of Guarnerius. I have seen this manufacturer of musical instruments, but he tells me he has none of those violins in stock and that it will take him two months to make them. He wants 300 francs for each one, instead of 250 which the Count is ready to pay. Please see the Count and then let me know what I am to do in the matter. I think Vuillaume will come down some in his price, and I will let you know on this point when it is decided that he begins the work, which he does not seem disposed to do unless sure of the sale.

"Don't forget us. Heartily yours."

[To Dr. A. W. Ambros (1816-1876), the Austrian composer and the author of a work on the "History of Music." Friedland was a musician to whom Berlioz dedicated his "A Journey in Bohemia." Alexandre Dreyschock (1818-1869), the famous pianist. Dr. Eduard Hanslick (1825-1905), distinguished Viennese musical critic. Professor Gordigiani (1800-1871) of the Prague Conservatory]:

"Paris, June 8, 1846.

"MY DEAR AMBROS—I am sorry to say that I get no letter from Prague; and yet I wrote you from Dresden and Brunswick, and besides, from Paris, I wrote Kittl. But not a word in reply. I want to find out about a fur muff, worth about 400 francs, which we left in the chest of drawers in our apartment at Prague; and I wish to have news from you and our Bohemian friends. Then, I wrote to Kittl about a commission which Count Nostiz asked me to do for him. Does the Count want me to order the two violins which he wished for the Conservatory? The maker is now here in Paris and he is ready to deliver the instruments for 250 francs each. But I get no reply. This time, M. Friedland is going direct to Prague and he will carry you this letter. Do explain this long silence and tell me if you did not get my first letters. Let me know also if you can soon send me the corrected German score of

the 'Romeo and Juliet.' Inform me too if you and all our friends have so completely forgotten me that I cannot get a line from them. In a word, write me something. Remember me to Dreyschock, to Kittl, another lazy fellow, to Hanslick, and to that excellent Gordigiani. Prague must be very beautiful, radiant and blooming, in this summer sunshine. How I would like this evening to climb with you the Hradschin hill. I am very busy with my 'Faust'; but I have just been forced to interrupt my work in order to write some feuilletons and a cantata, which I am going to direct at Lille, at the festivities attending the opening of the Northern Railway. Best regards without harboring any ill-will because of your silence. Good-by, Good-by. Sincerely as ever."

[The next letter, a good illustration of the way in which Berlioz kept in close touch with the press, is addressed to Léon Escudier (1808-1881), editor of the weekly *France Musicale*, who, with his brother Marie Escudier (1809-1880), was very influential at this time in Paris musical circles. The Duke of Montpensier (1824-1890) was the fifth son of the then reigning sovereign, King Louis Philippe, and became the grandfather of the present King of Spain]:

"Paris, November, 1846.

"MY DEAR ESCUDIER—In what you are going to say on Sunday about the approaching production of my piece, please mention the fact that the Duke and the Duchess of Montpensier will be present. Day before yesterday, I received a letter from their private secretary telling me that their Highnesses are coming. If this fact were known, it might help a good deal at the box-office!"

[To his only child, Louis (1834-1867), then a sailor of nineteen, on the merchantman "Felix," Captain Duhait, at Guadaloupe]:

"27 Queen Anne Street, Cavendish Square, London,
June 1, 1851.

"MY DEAR LOUIS—I write hurriedly a few lines to say good day to you and to let you know that I am very busy at London, whither the Minister of Commerce has sent me as member of the musical jury of the World's Fair. This is a wonderful coming together of all the nations of the earth, and especially wonderful is this immense Crystal Palace, which I shall not try to give you an idea of.

"Your mother is in good health. Before starting from Paris, I left with her enough money for two months and a half. But I hope the Minister is not going to deprive me, during my absence, of my salary as professor at the Conservatory. But I am not sure about this.

"How are you? Did you have a good passage? I was not sea-sick crossing the Channel; the weather was splendid. Take good care of yourself. Do your duty without being imprudent. I hope you will not expose yourself to the sun, as you did last year. Look out for fever. Don't eat too much fruit. I would like to send you some money; but I dare not, as so many letters get lost. I will hold it against your return, when you will need a coat, another pair of trousers and a thousand little things. How I should like to see you and embrace you, my dear boy. I love you dearly, and I am sure that my affection is returned. Good by, my dear child. I must leave you, as I have lots of errands to do; though I am all tired out, I must be on the go. Best regards to Captain Duhait. Good by again, and much love from your father."

[To Joseph Louis d'Ortigue (1802-1866), the author and writer on music. Other persons mentioned are: Thomas Willert Beale (1823-1863), English composer; Louis Bertin (1801-1854), son of the founder of the *Journal des Débats*, and its editor-in-chief; Louis Raymond (1812-1886), Paris journalist; Brandus was long a leading musical pub-

lisher of Paris, whose grandson is the Fifth Avenue picture dealer in New York. The *Gazette Musicale* flourished from 1833 until 1880]:

"10 Cavendish Square, London,
May 25, 1852.

"MY DEAR D'ORTIGUE—I send you these three lines to let you know that I had a tremendous success yesterday. I was called back, I don't know how many times, and applauded both as composer and orchestra leader. I have a good body of musicians, and an admirable manager in the person of Beale, who is not stingy and who is nearly mad with joy since yesterday's victory. I read this morning in the *Times*, *Morning Post*, *Morning Herald*, *Advertiser* and other papers, dithyrambs the like of which have never before been written about me. I have just written M. Bertin, so that our Raymond of the *Journal des Débats* may make a pot-pourri of all these articles in order that the French public may at least hear of the thing. This success is a great thing for musical art and for me. It is the opinion of everybody here that there can be no doubt about the beneficial consequences of this. If you have the time, go and see Brandus and ask him to take the kernel from the extracts of the English journals for his *Gazette*."

[To Auguste Barbier (1805-1882), the poet and member of the French Academy, who wrote the text of "Benvenuto Cellini"]:

"Weimar, Friday, November 19, 1852.

"MY DEAR BARBIER—I profit by a quarter of an hour of liberty, which our rehearsals give me, to tell you that the first night of the revival of 'Benvenuto' occurred day before yesterday and was a great success. Liszt led the orchestra. I was called before the curtain after the last act and was warmly applauded. I assure you as now presented, Benvenuto is a nice boy. The different parts of the opera were fully appreciated and produced a deep impression. We have two women of talent, a very good Fieramosca and a Cellini well suited for the energetic scenes, but who sang also very well the more tender parts. The staging is excellent. In a word, all is charming. It would be difficult for me to convey to you an impression of the sad joy I felt when I compared this representation with the abominable cabal of which we were the victims at the Paris Opera House. I was heart-sick at the thought of that experience. A Brunswick musical critic, when he embraced me after the performance, said only these words: 'E pur, si muove!'

"I leave you to attend the final rehearsal of the concert which I give tomorrow, in which figure the whole of 'Romeo and Juliet' and the two first acts of the 'Damnation of Faust.' I have a good chorus and orchestra. All the hotels of Weimar are full of music lovers come from Hanover, Brunswick, Jena, Eisenach and Leipzig, to attend this concert and the second performance of 'Benvenuto Cellini,' which occurs day after tomorrow, Sunday. I will give you all the details when I reach Paris, whither I go next Tuesday. Good by, good by."

(To be continued.)

Melody.

Singin'—jes' singin' 'bout nuffin at all,
Like de breeze in de spring or de mind in de fall!
Like de baby's sof' cry when it puts up its hands
To its mammy. 'Tain' language, but she understands!
Like de notes dat a bird sets adrift on de air
Foh no reason at all, 'cept a heart free f'um care—
De music most sweet dat dis old world kin make
Is de singin' dat's done foh de singin's own sake!

Oh, de horns an' de drums set you marchin' so gay,
Like a soldier prepared foh battle some day;
An' de fiddle puts dancin' right into yoh feet,
Or you're fallin' in love with its melody sweet.
But de music dat's better dan any of dese
Is de kind dat you hears f'um de waves an' de trees,
Whar dar's no showin' off an' no hirin' a hall,
But singin'—jes' singin', 'bout nothin' at all.

—Washington Star.

VARIATIONS

This column desires to extend thanks for the many cordial holiday greetings received by its compiler. Some of the good wishes came from such widely divergent points as Yokohama, El Paso, Portland (Ore.), New Orleans, Lewiston (Me.), King Williams Town (South Africa), and Melbourne.

Montague Glass, author of that rare classic "Potash and Perlmutter," seems to know a bit about music when he so wills, and to the International Magazine he contributes a clever article called "On Paris Cafe Orchestras." Mr. Glass, referring to our ruling American system of half-education, remarks snappily:

"We Americans love the Batting Average and we apply it as a test to such widely diverse subjects as ocean disasters, grand opera, assassinations of rulers, decisive and indecisive battles in ancient and modern warfare, etc. For instance at the conclusion of the Metropolitan Opera season we read that Wagner heads the list with eighty-two performances; Puccini comes next with sixty-seven; then follows Verdi with fifty-eight, and so on down to Gluck with a miserable three to his credit. Thus the newspaper reader visualizes Wagner as a sort of Home-run Baker, strolling from the plate to the bench with a bashful grin on his face, followed by Puccini in the role of old Chief Myers, touching the brim of his cap at the applauding front row of the grand stand, while poor little Christopher W. Gluck, the obscure outfielder, sneaks off to the club house, and a voice from the bleachers shouts after him, 'Wot's de matter, Chris?'"

Mr. Glass points out that no one "ever has encountered a leader of a cafe orchestra in Paris who has not in his youth obtained the Premier Prix for violin playing at some French or Belgian municipal conservatoire.

"There is—there must be—a National Union of French Cafe Orchestra Players," continued Mr. Glass, "who have entered into an agreement with the employer for a closed shop and every other number to be a Valse Boston, tempo rubato, containing a fermata in each sixth measure. Indulgent orchestra leaders have been known to extend the fermata to a period of five minutes or longer, and one can imagine Premier Prix saying to the contra basso player: 'Giraudaut (or Boizard, as the case may be), do me the favor and during the fermata in the eighth measure before the coda, run down like a good fellow to the buraliste on the corner of the Avenue de la Gare and buy me a package of Maryland cigarettes.' And the contra-basso player will go and unfailingly be back in time to the coda, since your contra-bassist is the most obedient, the most literal and unswerving person since Casabianca himself. He will play anything that is put before him from a clerical error to a morsel of black bean soup which has ricocheted from a contiguous table to a point on the score three octaves below the staff. Such accidentals are Godsend to him, for figure to yourself what must be the monotony of his occupation with every other number a Valse—one note to a measure—now the tonic, now the dominant, until death or a changement de propriete marks a finale. A second violin player with two notes to the measure by contrast leads a devil-may-care rollicky existence."

Sigmund Landsberg, the excellent Omaha pianist and teacher, protests that his name is not Landsberger, as it was spelled in these columns recently, and that he is not a rolling stone and intends to remain in Omaha as long as the city is as kind to him as it is now.

Katharine Goodson and her husband, Arthur Hinton, were much interested to read in the MUSICAL COURIER not long ago that there is a band of enthusiasts in this country which advocates the "booming of American music because it is American music, irrespective of whether it is good or bad music." "We have the same cry in England," said Mr. Hinton, "and it has caused a lot of trouble in various ways. Last year I was a member of the directorate of the London Philharmonic Society. My fellow executives and I had been besieged to make the organization help the cause of English music. We finally decided to devote an entire program to native British works. Owing to Miss Goodson's American tour, I came to this country in November, and in consequence resigned my position as a London Philharmonic directorial member, but from my colleagues I had reports a short time ago that the All British concert took place as planned, but with the result that the house, which usually is packed at our Philharmonic concerts, was half empty, and the audience showed every sign of polite boredom. I understand that the experiment is not to be repeated so far as the London Philharmonic is concerned. I am truly disappointed over the failure of the concert, for I am an English composer

myself. By the way, I read what Mr. Oberhoffer said to you in Minneapolis about abbreviating my symphony which he played there recently. I wonder whether he meant that the work is too long in time of production or whether I have developed my separate ideas at too great length. That is possible, although in a work of such large purpose as I felt myself moved to write, it is difficult to make arbitrary limitations as to dimension. I shall write to Mr. Oberhoffer for his opinion, as I value it exceedingly. What a remarkable man he is and what a truly wonderful city he lives in that is willing to back him up so wholeheartedly and liberally. Mrs. Hinton and I agree with your view that the symphony orchestra rather than grand opera is the real basis and test of a city's musical culture. The visits of the grand opera companies to smaller cities and the way their population spends for two or three performances enough money to make possible a whole season of dignified concerts, always reminds me of the miners in Lancashire, where whole families slave through fifty weeks of the hardest kind of labor only to pack up bag and baggage for two weeks in the summer and spend the whole year's savings for a fortnight of fun and extravagance in Blackpool." It was a pleasure to hear Mr. and Mrs. Hinton praise other famous pianists unaffectedly, and no less a source of gratification to hear them relate how they quarrel amiably once a week at breakfast in their home at St. John's Wood, London. The weekly occasion is the morning of the arrival of the MUSICAL COURIER from New York, and the difference arises as to who shall read the paper first.

Felix Weingartner, greatest modern musical surgeon, who wields the knife fearlessly in "cutting" Wagner operas to sensible length (or rather shortness) has been honored with a poetical tribute in the Hamburger Fremdenblatt, and it is reproduced herewith, because of its wit as well as its truth:

O Felix, grosser, starker Held,
Der Kühnste bist du in der Welt!
Dir zolle ich Bewunderung!
Du dirigierst nicht nur mit Schwung,
Du weisst nicht bloss das Mahl zu würzen,
Du wagst es auch mit, Takt zu—kürzen!
Wer übertrifft an Kühnheit dich,
Da du vorangeht mit dem Strich
Und Wagner's übermäss'ge Längen
Willst aus der Aufführung verdrängen!
Die Wagnergilde ist empört,
Als war ein Heiligtum zerstört,
Als fiel mit jeder Note fort
Das Gold vom Nibelungenhort!
Doch viele, viele jubeln froh
Und rufen aus: "Bravissimo!"
Wir haben dann erst Vollgenuss
An Wagner's hehrem Genius,
Und fühlen grössere Gewinne,
Wenn nicht ermüden mehr die Sinne,
Die Nerven nicht mehr unterliegen,
Nicht unsere Kräfte mehr versiegen,
Wenn Menschen von normaler Stärke
Bewältigen die grossen Werke!
Gott schirme dich und steh' dir bei!
Geh' deinen Weg trotz Wehgeschrei!
Viel Freunde scharen sich um dich,
Du tapfer Rittersmann vom Strich,
Erlöser von der Langeweile
Und führer zu dem wahren Heile!"—
Viel andre denken ebenso,
Sind insgeheim entzückt und froh,
Nur wagen sie es nicht zu sagen,
Weil's Mode ist, zur Schau zu tragen
Begeisterung (voll Heuchelei)
Für ungestrichne Wagnerrei!

Mrs. Leopold Stokowski (Olga Samaroff), discussing the question of encores at symphony concerts, furnishes the Philadelphia Star with the information that the orchestras which forbid encores are the Boston Symphony, the Philharmonic of New York, Vienna Philharmonic, Berlin Philharmonic, Royal Orchestra of Berlin, Munich Konzert Verein, Colonne of Paris, Lamoureux of Paris, and the majority of the orchestras in the German Empire. The orchestras which permit encores are the Philadelphia, Chicago, St. Louis, Minneapolis, St. Paul and Cincinnati.

A tenor from Iceland named Pyetur Gonassen has been engaged by the Kiel Opera. The question agitating the authorities there is whether P. G., if he were to sing the King's Son in "Königskinder," would be able to freeze to death at the end of the opera as required by the librettist.

"Your father," preambled a man to asking William Hammerstein for admission to the Victoria, "is a remark-

able man, a great man, I may say, and he deserves a lot of credit."

"He does, indeed," replied the Sphinxian William, "a lot more than the banks will give him."—New York World.

A writer in the London Times complains that too many piano pieces are being written, and that most of the music of today is "smeared" and chromatic. He gives this suggestion as a remedy: "There is one way out of it, and that is for the young generation of composers to shut their pianos for a while, and to write once more for the voices that they have so long neglected; and instead of basing their art upon Chopin and Liszt and Debussy to base it upon Bach and Handel and Purcell." Most of the world seems to think, however, that the sort of progress made by taking example from Chopin and Liszt was not half bad. The contemporary artist, writing in the manner of Bach, Handel and Purcell, would not be expressing faithfully either himself or his time. There is no musician living today able to write in that mode and write sincerely without imitation, and imitation is not art. There is no more reason for us to compose like Bach and Handel and Purcell than to write four volume novels, recultivate Byronic romanticism in poetry, or indite stilted and unnatural dramas played without scenery. If "Back to Bach," why not also "Back to Botticelli"? The one is as absurd as the other.

On the occasion of the recent trip to Chicago, an inadvertence made me leave out of my travel notes the name of Harriet Martin Snow, business manager of the Bach Choral Society and treasurer of the Chicago Musical Art Society. This exceptionally able executive transacts business at her office in the Summy music establishment at Steinway Hall.

Recently when the lions escaped in Leipsic and were chased and killed in the streets, some of the citizens bought steaks from the carcasses. Paul Daehne, raconteur and music critic of the Leipsic Abendzeitung, invited friends to a lion feast and prepared for them the following menu, which even if it brings more German into this column cries for reproduction:

1. Musikstück: Erwachen des Löwen. (Reveil du Lion) von Koniaki.
2. Löwenschwanzsuppe nebst getrüffelten Tazzen à la Androclus.
3. Vortrag: Die Löwenbraut. Gedicht von Jul. Moser. Musik von Rob. Schumann.
4. Inkrustation von Meeresfrüchten aus dem Golfe du Lion (Löwengolf).
5. Deklamation: Löwenritt von Ferd. Freiligrath.
6. Ansprache: Nachruf an Abdul, den am 20. X. 13. erschossenen Wüstenkönig.
7. Leipziger Löwenlenden à la Chevalier au Lion (Löwenritter Iwein).
8. Vortrag: Der Huesco. Ballade von Karl Löwe.
9. Schnepfe à la Richard Löwenherz. Salat von Löwenzahn (Taraxacum). Löwengelbe Mirabellen.
10. Divertissement a. d. Oper "Die vierzehn Nothelfer" von M. Löwengard.
11. Plastische Eisgruppen und Formgebäck:
Herakles erwürgt den nemeischen Löwen.
Daniel in der Löwengrube.
Zechender Löwe, nach der Skulptur von Prof. Wrba.
12. Ballettmusik aus der Pantomime "Susanna im Bade" von Dr. Hans Löwenfeld, Direktor der Hamburger Oper.

Weine: Bianco secco di Frascati aus einer ehemaligen Vigne des Papstes Leo XIII.
Chateau Léoville Poyferré.
Hallgarter Hendlberg, Kreuzen: Fürst Löwenstein.
Elixir de Louvain (Likör a. d. Stadt Löwen i. Belgien).
Zum Schluss: Münchener Löwenbräu.

Report has it that Paul Daehne was lionized at the foregoing entertainment.

A Pueblo, Col., paper, in printing a musical program, speaks of "Gilman's Prelude and Fugue," and of "the 'Meditation' by Dr. Cadman." The idea that a fugue is a growth will appeal to some students.

Dr. George Brandes, the Danish critic, who has been lecturing in London, told this story to the Daily Mail:

"In one of my books I spoke of a Russian poet whose work showed the influence of the old Dumas (Cossack folk-songs).

"The book was translated by an American whose enthusiasm was perhaps greater than his knowledge, and when I read the translation I was surprised to find that I had described this simple poet as influenced by Dumas père!"

LEONARD LIEBLING.

GRAND OPERA IN NEW YORK.

Massenet's "Manon" Makes Initial Appearance of Season at Metropolitan Opera House—"Der Rosenkavalier" Repeated—New Year's "Parsifal" Matinee—"Louise" at the Century Opera House—Sunday Night Operatic Concerts.

METROPOLITAN OPERA HOUSE.

"Der Rosenkavalier," December 29.

The repetition of Strauss' much discussed opera gave no reason for altering the opinion expressed editorially by the MUSICAL COURIER after the premiere. The work is filled with orchestral beauties from beginning to end, and contains more melody than anything that Strauss has written heretofore. Much of the music will be acknowledged as inspiration except by the habitual opponents of Strauss, who seem to close their ears to everything but the "dissonances" which he employs occasionally. Dreadful crimes, those "dissonances," but somehow or other all our modern composers seem to be criminals in the same fashion.

The comedy and romance of the plot again came into high relief through the splendid acting of every one concerned. Frieda Hempel, as the Princess, sang her music gloriously. Margaret Ober, the Octavian, charmed every one anew with her lovely voice and finished histrionism. Hermann Weil was a striking Von Faninal. Otto Goritz did truly funny work as Ochs. Anna Case, a pulchritudinous picture as Sophie, gave rare pleasure with her dulcet tones. Rita Fornia was an effective Marianne, and in minor roles full satisfaction was given by Albert Reiss, Marie Mattfeld, Lambert Murphy, Basil Ruysdael, Carl Jörn, Louise Cox, Sophie Braslau, etc. Alfred Hertz conducted.

"Manon," December 31.

Massenet's tuneful, if too exquisitely dainty, "Manon" was given a rather uneven performance on Wednesday evening, with Geraldine Farrar in the title role and Caruso as Des Grieux. The house was sold out, and there was much hearty applause for these artists, though the music of Massenet seemed to leave the audience cold. However, the part of Manon is delightful histrionically when played by Geraldine Farrar, and Caruso makes as much as can be made of the rather ineffective role of Des Grieux. Both artists were, on this occasion, in good voice and inspired to do their best.

The other roles in this setting of the Manon story are all secondary and call for no especial comment here. The work was excellently conducted by Arturo Toscanini, who failed, however, to make the empty orchestration of the composer sound either full or sonorous—both things impossible without a revision of the score. The choruses were good, especially the woman's chorus and the several woman's quartets. The general impression of the evening was, however, that of unevenness, and the poor scenery detracted much from the effectiveness of the various tableaux.

"Parsifal," January 1 (Matinee)

On Thursday afternoon, January 1, Wagner's "Parsifal" ushered in the music of the new year—a good beginning, truly, and one that augurs well for the forthcoming season. If it winds up as favorably as it has begun, all will indeed be well.

This was the first performance in America since the expiration of the copyright which took place at midnight, December 31, 1913. But New York has been familiar with "Parsifal" for a decade, copyright notwithstanding, and will have to wait for another decade before the performance on Thursday last will be surpassed. As is usual in Wagner's music dramas, by far the greater share of the work fell on the shoulders of the conductor, who on this occasion was altogether satisfactory. Alfred Hertz gave a reverential, emotional and thoroughly convincing rendition of this profoundly moving work. Orchestra, choristers and soloists were alike admirable, and showed careful rehearsing.

It would be invidious to single out any performer for special praise, as all were so excellent. Carl Jörn as Parsifal, and Carl Braun as Gurnemanz, probably had the most notes to sing; but Hermann Weil as Amfortas, Otto Goritz as Klingsor, Carl Schlegel as Titurel, and Olive Fremstad as Kundry were all so suitable for the parts they had to play that it is difficult to see how the cast could be improved. Even the shortest parts were sung by well known artists as the list below will show:

Amfortas	.....Hermann Weil
Titurel	.....Carl Schlegel
Gurnemanz	.....Carl Braun
Parsifal	.....Carl Jörn
Klingsor	.....Otto Goritz
Kundry	.....Olive Fremstad
A Voice	.....Sophie Braslau
First Knight of the Grail	.....Julius Bayer
Second Knight of the Grail	.....Carl Schlegel
First Esquire	.....Lenora Sparkes

Second Esquire	.....Marie Mattfeld
Third Esquire	.....Albert Reiss
Fourth Esquire	.....Lambert Murphy
Klingsor's Flower Maidens:	

Solo Groups:	I. Group:	.....Lenora Sparkes
		.....Rita Fornia
	II. Group:	.....Rosina van Dyck
		.....Bella Alten
		.....Vera Curtis
		.....Lillian Eubank
		And a Chorus of Twenty-four other Flower Maidens, the Brotherhood of the Knights of the Grail, Esquires and Boys.	

The stage setting was, as usual, magnificent, and all the transformation scenes and moving panoramas worked without a hitch.

"Traviata," January 1 (Evening).

A typical holiday audience filled the Metropolitan Opera House on New Year's night to hear the first performance in New York this season of Verdi's popular opera, "Traviata." The cast was as follows:

Violetta	.....Frieda Hempel
Flora Bervoise	.....Jeanne Maubourg
Annina	.....Marie Mattfeld
Alfredo	.....Italo Cristalli
Georgio Germont	.....Pasquale Amato
Gastone	.....Angelo Bada
Barone Douphol	.....Vincenzo Reschiglian
Marchese d'Obigny	.....Bernard Bégue
Dottore Grenvil	.....Paolo Ananian

Frieda Hempel portrayed the role of Violetta in fascinating fashion. Her rendition of "Ah, fors e lui" was superb and won enthusiastic applause.

Pasquale Amato scored a brilliant success as Georgio Germont. That Amato is a favorite at the Metropolitan need never be questioned, and both his acting and singing deserved the ovation the great baritone received.

Alfredo was enacted by Italo Cristalli, the new tenor of the Metropolitan. His singing as a whole was not bad, although in the first act he showed an occasional tendency to drop slightly below the pitch. This, however, was remedied later. It was rumored that Cristalli was not in the best of health, and, therefore, due allowances should be made in his behalf.

Giorgio Polacco conducted in his usual compelling fashion, and the orchestra was an aural delight.

A feature of the performance was the divertissement by Eva Swain and corpe de ballet.

"L'Amore Dei Tre Re," January 2.

The American premiere of the opera is reviewed on another page.

"Gioconda," January 3 (Matinee)

Beautiful scenery, a remarkable cast and a large, enthusiastic audience marked the performance of Ponchielli's opera, "La Gioconda," on Saturday afternoon last, January 3, at the Metropolitan Opera House. It was a splendid presentation and very well received.

Emmy Destinn was an excellent La Gioconda. Caruso, as usual, gave every satisfaction.

Margaret Ober, as Laura, delighted her hearers with her sweet, yet powerful, voice. She not only sang beautifully, but also acted the role in admirable fashion.

Dinh Gilly, as Barnaba, was in fine voice, and his acting made a powerful impression.

Adamo Didur, at his best, gave keen pleasure.

The others in the cast were Bernard Bégue, as Zuanne; Vincenzo Reschiglian, as Un Cantore, and Pietro Audisio, as Isepo. Polacco conducted in faultless manner.

Metropolitan Sunday Concert, January 4.

Sunday evening's concert at the Metropolitan Opera House was especially dignified this week by the presence of Leopold Godowsky, and drew a large audience in spite of the stormy weather, even the standing room being well filled.

The program opened with the overture of "Mignon," followed by the famous monologue "Wahn, Wahn!" from Wagner's "Meistersinger," sung by Putnam Griswold with much sentiment, great beauty and power of tone and nobility of interpretation. This artist's splendid young voice and deep musicianship rarely were shown to better advantage than in this great inspiration of the Hans Sachs of Bayreuth. He also sang a set of songs in lighter vein. Mme. Gadski sang well an aria from Weber's "Oberon" and "Der Erlkoenig." And, together, Mme. Gadski and Mr. Griswold did Goetze's duet, "Still wie die Nacht."

Mr. Godowsky's offerings were the Tchaikowsky concerto in B flat minor, and a group of Chopin numbers. He was warmly greeted on his appearance on the stage, and

the applause was so persistent after the concerto that it could not be repressed until the piano was closed as evidence that an encore would not be granted. Mr. Godowsky was in his usual excellent form, which scarcely ever varies, this player seemingly never being affected by those bugbears of the public performer: fatigue and nerves. His playing was characterized by a delightful freshness, brightness and buoyancy, and he developed great depth and power of tone. His technic was faultless as it always is, and his great scholarship and musicianship were sufficiently indicated by his equally adequate interpretation of two such dissimilar composers as Tchaikowsky and Chopin. In the concerto he was poorly supported by the orchestra.

Other numbers on this program were a set of pieces for string orchestra by Gillet and two Hungarian dances by Brahms. The orchestra was conducted by Adolf Rothmeyer.

BROOKLYN ACADEMY.

"Tannhäuser," December 30.

"Tannhäuser" was the fifth night subscription offering of the season of the Metropolitan Opera Company at the Brooklyn Academy of Music, Tuesday evening, December 30. The members of the cast were for the most part the same that have appeared at previous production at the Metropolitan Opera House this season.

Olive Fremstad was the Venus, the role taken by Margarete Matzenauer at the previous production. On that occasion Mme. Fremstad as Elizabeth won much favorable comment. As Venus one can scarcely conceive of a more suitable interpreter, another striking illustration of this artist's versatility.

Mme. Gadski's Elizabeth had all the qualities made familiar by her in previous renderings of the role. Jacques Urlus as Tannhäuser was effective, and the usual breadth of style and tonal quality which Carl Braun brings to the part of Landgraf Hermann were evident.

Hermann Weil interpreted the role of Wolfram with a highly pleasing straightforward delivery and excellence of tone.

Paul Althouse (Walther), Carl Schlegel (Biterolf), Julius Bayer (Heinrich), Basil Ruysdael (Reinmar), Leonora Sparkes (Ein Hirt), and the four pages, Louise Cox, Rosina van Dyck, Veni Warwick and Adele Giorgio, sang acceptably. Alfred Hertz conducted.

CENTURY OPERA HOUSE.

"Louise," Week Beginning December 30.

It is a curious thing that the Century Opera Company gives better productions of works that are reputed to be difficult than it does of the simple old-timers. It is not easy to understand the reason of this, but it is certainly a fact. The production by this company of Wolf-Ferrari's "Jewels of the Madonna" was excellent in every particular, and one of the very best productions which has been given. It was fully equalled, however, by the production last week of Charpentier's "Louise." That was truly a pleasure. The scenery, borrowed from Boston, and done in the pointillist style (no doubt by Urban) is strikingly beautiful and added much to the charm of the whole work. And the performance indicated an immense amount of hard work on the part of all concerned. The singing and acting of the chorus were excellent; the orchestra very good, though not particularly sonorous; and the principals, most of them, fully up to their parts.

The work of the critic in writing up performances at the Century is rendered difficult by the fact that each role is taken by alternate principals. Comparisons, odious as they are, seem inevitable. The management has met this difficulty in a certain way by inviting the press to attend the opening performance, so that, practically speaking, the daily press only mentions one set of principals, those who appear on Tuesday evening. But the MUSICAL COURIER has no such refuge. It attempts to deal with the whole week, to see all the principals if possible, and to give them all their due. But in the case of so excellent a performance as this of "Louise" it would be unkind to remark on the deficiencies of some of the cast, simply because most of the cast were worthy only of praise, and to pick out those who were not would be to call their defects into too great prominence by comparison.

It will be sufficient, therefore, to say that the role of Louise was well sung and effectively acted in turn by Lois Ewell, Beatrice La Palme and Ivy Scott; the Mother by Jayne Herbert and Kathleen Howard; the Father by Morton Adkins and Louis Kreidler; and Julien by Gustaf Bergman and Walter Wheatley. The thirty other minor roles need not be detailed.

The work was conducted by Alfred Szendrei.

Century Sunday Concert.

Sunday night's concert at the Century Opera House was one of more than usual interest. The "Nile Scene," from "Aida," conducted by Carlo Nicosia with his accustomed skill, was the feature of the evening. Julia Hume, in

substitution for Lois Ewell, sang the role of Aida, Morgan Kingston that of Radames, and Louis Kreidler that of Amonasro, with warmth and understanding. The orchestral numbers were the overture to "Leonore III" (Beethoven), Hungarian rhapsody, No. 2 (Liszt), overture to "If I Were King" (Adam), and overture to "Semiramide" (Rossini). Lena Mason sang, with great

purity of tone, the "Queen of the Night" aria from "The Magic Flute," and was finally induced to repeat it. Very much to the taste of the rather small audience were the waltz from "Romeo and Juliet" sung by Mary Carson; the mirror song from "The Tales of Hoffman," by Morton Adkins, and the "Che Faro Senza Euridice," from "Orfeo," by Kathleen Howard.

GRAND OPERA IN CHICAGO.

Mme. Schumann-Heink Welcomed Warmly as Fricka in "Walkure"—"Aida" Substituted for "Jewels of the Madonna" on New Year's Eve.

AUDITORIUM.

"Don Quichotte," December 29.

The second and last performance of "Don Quichotte" for the present season resulted in another practically sold out house at the Auditorium. Vanni Marcoux again was the bright star of the evening. Associated in the success of the night may be mentioned Mary Garden and Hector Dufranne. The orchestra under Cleofonte Campanini played its very best and the intermezzo between the third and fourth acts had to be repeated.

"Thais," December 30 (Matinee).

An extra performance of Massenet's lyric drama was presented with Mary Garden and Titta Ruffo and the remainder of the cast unchanged, with the exception of Warnery, who replaced Dalmores in the role of Nicias.

"Walkure," December 30 (Evening).

A repetition of "Walkure" brought forth the great Schumann-Heink as Fricka. Mme. Schumann-Heink's first appearance on the stage precipitated salvos of applause. The famous contralto still is the popular idol as of yore, and she still ranks very high in the realm of contraltos. Julia Claussen made a virile and well voiced Brünnhilde; likewise Minnie Saltzman-Stevens gave satisfaction as Sieglinde. Dalmores made a vigorous Siegmund and Henri Scott was a fine voiced and well built Hunding. The orchestra under Winternitz played creditably.

"Aida," December 31.

Owing to Carolina White learning the part of Fedora, in which she is to appear on Tuesday evening, January 6, the New Year's Eve performance which was scheduled to be a repetition of the "Jewels of the Madonna" had to be changed, and "Aida" was the bill with which Cleofonte Campanini closed the year 1913. The house was sold out, the operagoers awaiting the stroke of twelve to make merry in the famous near-by Congress Hotel, and many joyful scenes were witnessed in "Peacock Alley," the principal thoroughfare of the social and other world in Chicago.

To come back to "Aida," the cast was made up of Rosa Raisa, who appeared as Aida; Amadeo Bassi, who triumphed once more as Radames; Gustave Huberdeau and Henri Scott, who as the King and Ramfis respectively, shared with the principals in a successful evening. Cyrena van Gordan, a good singer, but rather an awkward Amneris, completed the cast.

"Tosca," January 1.

A repetition of "Tosca" brought forth Mary Garden in the title role, Vanni Marcoux as Scarpia and Amadeo Bassi as Cavaradossi. Campanini conducted.

Lost Art of Singing.

[From the Portland, Ore., Oregonian.]

A recent number of the MUSICAL COURIER contains a melancholy disquisition upon the decadence of singing in the United States. The burden of the article is that we have ceased, as a nation, to sing, and in all likelihood shall never recover our lost melodiousness. The dulcet harmony of the workers at their work has fallen silent forevermore. It is a fact of common knowledge that men instinctively sing when a number of them are working together. The rhythm of the song unites their efforts, and more is accomplished than would ever be if they heaved and lifted in silence. Their melodies are not always either complicated or beautiful. They may amount to nothing more than the "yo heave ho" of a gang of sailors, but they certainly make work lighter and keep up the hearts of the men. In modern factories, where all the surroundings are noisy, singing is out of the question, but it might still be practised in the fields. Bands of bricklayers might sing if they knew how and wanted to do it. So might carpenters at work on a house or a bridge. The trouble is, this is the MUSICAL COURIER, that we neither know how to sing nor want to do it if we did know how. The fault, we are told, lies with the school. The COURIER has the poorest opinion

in the world of the teachers who undertake to instruct children in music. Their principal sin is the use of "child songs." If boys and girls were allowed to learn in school the songs which have been composed for adults all would be well. They would catch them readily and enjoy singing them. But the stuff which goes by the name of children's songs is so insufferably silly that not even an infant can be expected to sing it without blushing. Hence it comes about that teachers teach music with loathing and children learn it with hatred.

Those who have no ear for music must be very careful how they speak about that mysterious world of thrilling vibrations which are idle noises to them.—Holmes: "Pages from an Old Volume of Life."

"Were you moved by her music?"

"Yes, it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."—Puck.

"Yes, I'm married. I married a perfect genius."

"Oh, well, I wouldn't feel badly about it; I suppose some one has to marry them."—Winnipeg Town Topics.

FRITZ KREISLER'S ART.

Austrian Violinist Gains Rare Favor for His Splendid Performances.

It is gratifying to feel that the New York public fully understands and appreciates the exalted art of Fritz Kreisler, for there is nothing spectacular in this art, nothing aimed at satisfying our national taste for sensationalism. That has been often enough demonstrated, and was again demonstrated on Saturday afternoon, January 3, in Carnegie Hall before an audience which filled the vast auditorium and was excited to a high pitch of enthusiasm by the Viennese master's art.

Mr. Kreisler was fortunate, in spite of the weather, in having no trouble with his strings. His tone was perfect in its rich sonority, and wealth of depth and color. And his interpretations were wonderfully broad and inspired by that deep and genuine musicianship, which is one of the player's greatest charms and which has won him so warm a place in the hearts of the music-lovers, both of Europe and America. It would be impossible to say which of the numbers on his program was played with the greatest skill or interpreted with the greatest depth of feeling and art.

He opened his program with Bach's suite in E minor, followed by two movements of the sonata in B minor for violin alone, which he played in such a manner that the chords seemed actually sustained at times, and his instrument gave forth an organ-like sonority which was no less than wonderful, and made one feel that an accompaniment is nearly superfluous for such an artist as this.

Other numbers on the program were the sonata in G minor, Tartini, the concerto in F sharp minor (No. 2) Vieuxtemps, two Slavonic dances, Dvorak, and "Aus der Heimat," Smetana. Mr. Kreisler understands program building, and this one was eminently satisfying, but one is inclined after a recital like this to feel that there are no modern composers for the violin like those great masters of the olden time, who lived and labored in a day when the violin in its present form was young, when experiments were even still going on toward the perfection of that shape of instrument which has now become standard, when the design of shapes and curves, of f holes and bridges, was still a burning question. It is largely owing to Mr. Kreisler that we have rediscovered those old writers, and it is perhaps in these that his art is best shown. His depth and smoothness of tone, his perfect technique and faultless intonation, have here the greatest opportunity to be felt, and there could be no more exquisite artistic pleasure than to listen to his playing of these unsurpassed gems of the treasury of the violin.

Some Famous Echoes.

Among the most noted echoes is that heard from the suspension bridge across the Menai Strait. The sound of a blow from a hammer on one of the main piers of the structure is returned in succession from each of the cross-beams that support the roadway and from the opposite pier at the distance of 576 feet, in addition to which the sound is many times repeated between the water and the roadway, at the rate of twenty-eight times in five seconds.

Outside Shipley Church, in Sussex, is an echo which repeats twenty syllables in the most remarkable manner.

The famous echo at Woodstock when awakened answers no fewer than fifty times.

In the whispering gallery of St. Paul's Cathedral the faintest sound is faithfully conveyed from one side of the dome to the other, but cannot be heard at any intermediate point.

In Gloucester Cathedral a gallery of an octagonal form conveys a whisper 75 feet across the nave.—Manchester Evening News.

Sea Music.

Softly heave, ocean of fire and of night,
Red in the sunset's glory lies thy might;
Even the winds, the amorous winds that blow
Breathless, expectant, pause in the afterglow.
Enraptured sing the stars, sing in low tones to me,
While every sound that was, that is, is in the sea,
Slowly heave, heaven's glory on thy breast,
Soft fold thy wings, love-laden winds of the west;
Even the emerald wave, the crested wave that rears,
Pauses spellbound, ere she dissolves in tears.
Sing, dancing waves, your secrets sing to me,
For every sound that was, that is, is in the sea.

Grandly heave, ocean of opal, of fire,
Sound diamond notes from the long-lost Orpheus's lyre;
Even the wild seabird, even the fishes that swim,
Know where that lost lyre lies, lies with its broken string.
From its deep-sea bed a note, a stray note, comes to me,
For every sound that was, that is, is in the sea.

—London Outlook.



Photo by Matzene, Chicago.
CLEOFONTE CAMPANINI.

CHICAGO APOLLO CLUB HEARD IN "THE MESSIAH."

Chorus, Soloists and Chicago Symphony Orchestra
Join in a Superb Performance Under Baton
of Harrison M. Wild—Date of "Parsifal"
Changed—Convention of Phi Mu
Alpha of Sinfonia Fraternity of
America—Theodore Thomas
Memorial Program.

Chicago, Ill., January 3, 1914.

The annual performance of Handel's "Messiah" by the Apollo Club was given by that worthy organization under the direction of its conductor, Harrison M. Wild, at Orchestra Hall on Monday evening, December 29 and was repeated at the Auditorium Theatre on Friday evening, January 2. Yearly the work of the Apollos in this same oratorio has brought satisfaction and again this season the singing of the chorists reached a high mark of excellence in its ensemble, shadings and attacks. Carl D. Kinsey, the astute business manager of the club, was most successful in his choice of the soloists, three of whom belonged by residence at least, to this city. Arthur Middleton sang gloriously the music allotted to the basso. His delivery was excellent, his enunciation clear and he scored a complete and well deserved success. Two other Chicagoans covered themselves with glory, Mabel Sharp Herdieu, soprano, and Rose Lutiger Gannon, contralto. Mrs. Herdieu has been re-engaged by the club time after time, and this, if our memory serves us right, was her tenth appearance and she triumphed once more, giving full satisfaction to the devotees of the Handel score. She was in fine fettle and her voice was heard to best advantage. Mrs. Gannon also came in for a great part of the success of the evening. Her singing of the contralto role was capital. Her delivery of "He Was Despised" was a real treat and was received with vociferous applause. Reed Miller was the tenor. Mr. Miller is regarded as one of

the best oratorio singers of the present generation and he lived up to his reputation. His rendition is not only traditional, but thoroughly artistic. Mr. Miller was a pillar of strength in the performance. Mr. Wild, as ever, was one of the bright stars of the night and under his able baton the chorus and orchestra gave as fine a performance of "The Messiah" as could be expected from the Apollos and the Chicago Symphony Orchestra, and the results obtained were most gratifying to the hearers. The 1913 presentation of "The Messiah" by the Apollo Club



HARRISON M. WILD,
Conductor, Chicago Apollo Club.

will long be remembered as one of the best given under its auspices.

Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, New York, will make two guest appearances with the Chicago Grand Opera Company the second week in January. On Monday evening, January 5, Mme. Hempel will sing Violetta in Verdi's "Traviata." On Wednesday evening, January 7, she will appear in the title role of "Lucia." These will mark the first Chicago appearances of Mme. Hempel.

At the Fine Arts Theatre on Sunday afternoon, December 28, Anita Carranza, soprano, and Sallye Leake, pianist, gave a joint recital with the assistance of Elizabeth Harting, violinist. The three young ladies made their ap-

pearance here under the management of Ernest L. Briggs, who conducts the Metropolitan Artists Series, and the success of the afternoon reflected credit on the management.

Teresa Carreño was heard in a piano recital last Sunday afternoon, December 27, at the Studebaker Theatre, under the local management of F. Wight Neumann.

The Playgoers Club of Chicago gave a tea in the Florentine Room of the Congress Hotel last Sunday afternoon, December 28. Among the guests were Viola Dana and Harry C. Brown of the "Poor Little Rich Girl" Company; Nina Bryant, star of "The Traffic"; Marie Nordstrom and Kathleen McDonnell, of the "Bought and Paid For" Company, Whitford Kane and other members of the Fine Arts Theatre Company. An interesting program was furnished by Chris Anderson, baritone; Lucille Megahan-Wynekoop, contralto; Georgia Koher, pianist; Agathe Barsescu, lecturer, and Edwin Schneider and G. L. Fram, accompanists. Mrs. Wynkoop sang exquisitely "Two Roses" by Hallett Gilberte, "Down in the Forest" by Ronald and Tosti's "Good Bye." The young contralto is the possessor of a sweet, well placed voice and her success was richly deserved. Mrs. Wynkoop is the wife of the well known young surgeon, Dr. Gilbert H. Wynkoop.

The first performance of "Parsifal" was announced to take place at the Auditorium on Sunday, January 4, but as preparations have been interrupted, it was considered artistically advisable by General Director Campanini to change the date of the first performance to Sunday, January 11.

Last Monday evening, December 29, at the Fine Arts Theatre, the following program was presented by students of Mr. and Mrs. Herman Devries:

Le Nil	Xavier Leroux
The Swan	Edward Grieg
Er ist	Hugo Wolf
	Irma Murphy.
Berceuse Mignon	Ambroise Thomas
Cavatine de la Juive	Halevy
	J. J. Mathews.
Dio Possente (Faust)	Gounod
	Boris Tschinsky.
Lehn deine Wang.	Adolf Jensen
Im Herbst	Robert Franz
Das Mädchen und der Schmetterling	Eugene d'Albert
	Mrs. Joshua Smale.
Die Uhr	Loewe
	Dr. Alex. A. Shere.
Batti, Batti (Don Giovanni)	Mozart
	Anita Chapman.
Les Tsiganes	Brahms-Viardot
	The Misses von Werner and Carroll.
Aria, Jeanne d'Arc	Tchaikowsky
	Lelle Goodall.
Invictus	Bruno Huhn
	Montgomery White.
Jewel Song (Faust)	Gounod
	Ethel Magee.
Prologue of Pagliacci	Leoncavallo
	Louis Klebba.
Aria, Traviata	Verdi
	Martha Thomas.
Il Neige	Bemberg
Chanson de Florian	Godard
Es blinkt der Thau	Rubinstein
	Charles Rouse.
One Fine Day (Mme. Butterfly)	Puccini
	Cora Brinkley Lochner.
Aria du Cid	Massenet
	Dan. S. Denton.
Elan's Dream (Lohengrin)	Wagner
	Gabrielle Claus.
Violen fugitive (Herodiade)	Massenet
	Harry Thomson.
Air du Prophete	Meyerbeer
	Marie Yahr.
Air de Mireille	Gounod
	Mabel Cox.
Romance	Debussy
Green	Debussy
Ma Voisine	Goring Thomas
	Mrs. Hildreth Hanson Hochstetler.
Vissi d'Arte	Puccini
	Hazel Eden Mudge.

To review at length the work of those twenty-two singers would consume too much space, as each contributed to the enjoyment of the evening. On account of other duties only part of the concert was heard by this reviewer. Judging by the work of the students in the few numbers heard, the class of Mr. and Mrs. Herman Devries this season is the best they have had since opening their studios in the Fine Arts Building. The material, generally speaking, is exceptionally good, while each and every student showed the result of good, thorough training. Each student sang, if not always in the best of voice, always with style and true musicianship. I am told that Mr. Devries has so far this season sixty-three pupils, and if those heard are to be taken as a criterion, those sixty-three should be heard from in the music field. As ever, Mr. Devries at the piano played most exquisite accompaniments. Had not Mr. Devries been one of the leading bassos on the opera stage, he certainly would have made a name for himself as a pianist-accompanist. The concert was well attended and

FRANCES INGRAM
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the success of their students must have been most gratifying to Mr. and Mrs. Herman Devries.

The thirteenth annual convention of the Phi Mu Alpha of the Sinfonia Fraternity of America occurred at the Hotel La Salle on December 29, 30 and 31. The sessions were held in suite 1709 of the hotel. The opening exercises were held on Monday afternoon, December 29, and in the evening the annual banquet took place in the College Room of the hotel. In the evening the delegates were the guests of the De Paul University at a performance of the



Photo by Materna Studio, Chicago.
MABEL SHARP-HERDIÉN.

opera "Chimes of Normandy," given by the De Paul Opera Club at the College Theatre. Walter Keller directed the performance. On Wednesday evening (New Year's Eve) the delegates were the guests of Grant Schaefer at the Anna Morgan studios in the Fine Arts Building. On Tuesday and Wednesday afternoons the delegates had an opportunity for sightseeing. The Alpha Chapter was represented by the New England Conservatory of Music of Boston; the Beta Chapter by the Coombs Broad Street Conservatory of Music, of Philadelphia; the Delta Chapter by the Ithaca Conservatory of Music, of Ithaca, N. Y.; the Epsilon Chapter by the University School of Music, of Ann Arbor, Mich.; the Eta Chapter by the College of Music, of Cincinnati, Ohio; the Iota Chapter by the Northwestern University, of Evanston, Ill.; the Kappa Chapter by the Peabody Conservatory of Music, of Baltimore, Md.



ARTHUR MIDDLETON.

the Mu Chapter by the University of Oklahoma, of Norman, Okla.; the Nu Chapter by the Dennison University, of Granville, Ohio; and the Theta Chapter by the Syracuse University, of Syracuse, N. Y.

Naomi Nazar, soprano, will be the soloist at the eleventh Sinai Orchestral concert, to be given Sunday evening, January 4, at Sinai Temple. She will sing the "Bird Song" from "Pagliacci" and a group of songs. The orchestra,

under the direction of Arthur Dunham, will play the overture, "Melusina," by Mendelssohn; "Peer Gynt" suite, No. 1, op. 46, Grieg; fantasia from "Carmen," by Bizet; "The Swan," Saint-Saëns; "En Badinant," D'Ambrosio; Military March, "The Flag of Victory," by Von Blon.

Chicago, Ill., January 4, 1914.

The Chicago Symphony Orchestra, in accordance with its custom since the death of Theodore Thomas in 1905, gave a Theodore Thomas memorial program at its first pair of concerts in January. This year the memorial concert was performed on Friday afternoon, January 2, and Saturday evening, January 3. The program was made up entirely of compositions by Beethoven. It was as follows: Overture, "Egmont," op. 84; concerto for piano, violin and violoncello, op. 52; symphony No. 3, "Eroica," E flat, op. 55. The soloists were Rudolph Reuter, pianist; Harry Weisbach, violinist, and Bruno Steindel, violoncellist.

Leo Slezak, leading tenor of the Imperial Opera, Vienna, has been engaged by F. Wight Neumann for a song recital at the Studebaker, Sunday afternoon, January 25.

Theodora Sturkow Ryder, the well known pianist, will give recitals in Colorado and Nebraska the last week of

direction of Handel, April 12, 1742, was reprinted in the program of the Apollo Club and credit given for the half-tone loaned by the MUSICAL COURIER. The Apollos are always ready to acknowledge a courtesy and as we believe in reciprocity, we acknowledge same with thanks and will be glad to furnish the club with any half tone they may in the future desire.

At the 132d artist recital of the Amateur Musical Club next Monday afternoon, January 5, at the Studebaker



ROSE LUTIGER GANNON.

Theatre, Oscar Seagle, baritone, with Yves Nat at the piano, will give the following program:

Il mio bel fuoco.....Benedetto Marcello
Musette.....Old French
Tambourin.....Old French
Promesse de mon avenir, from Roi de Lahore.....Massenet
Provenzalische Lied.....Schumann
Alte Liebe.....Brahms
Botschaft.....Brahms
Zigeunerlied.....Vítězslav Novák
Zigeunerlied.....Dvorák
Fleur jetée.....Fauré
Colibri.....Chausson
Le Plongeur.....Widor
Recueillement.....Debussy
Ressignal.....Rimsky-Korsakoff
Chanson de la puce.....Moussorgsky
Les Silhouettes.....John Alden Carpenter



REED MILLER.

When I Come to Bring You Colored Toys.....John Alden Carpenter
Smuggler's Song.....Marshall Kernochan
Spirit Flower.....Campbell-Tipton
Rhapsodie.....Campbell-Tipton

Last Friday afternoon, January 2, pupils of Herman Devries were heard in the garden scene from Gounod's "Faust" at the Arche Club. Among the singers were Hazel Eden Mudge, Marie Yahr, Hortense Brunswick, Arthur A. Kanberg and Harry Thomson. Mr. Devries presided at the piano.

Edna Gunnar Peterson, Pianist

Engaged for Spring tour, St. Paul Symphony Orchestra.

Mason & Hamlin Piano Used

Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in the "Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing the "Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Borrell, Bass-Cantante

Engaged for tour to Pacific Coast in February.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra December 7th, immediately engaged for the National Swedish Saengerfest.

Clara Williams, Soprano

Engaged for twenty festivals with St. Paul Symphony Orchestra.

The Beethoven Trio

Otto Roehrborn, Violinist; Carl Brueckner, Cellist; M. Jennette Loudon, Pianist on tour from April 27th to May 26th.

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January. Among the cities to be visited are Denver, Boulder and Lincoln.

Carl Flesch will give a violin recital under the direction of F. Wight Neumann at the Studebaker Theatre Sunday afternoon, January 18.

Next Tuesday evening, January 6, at the New Masonic Temple in Austin, the Handel Choral Society of that locality will present "The Messiah." Among the soloists will be Sibyl Sammis MacDermid, soprano; John B. Miller, tenor, and Hazel Huntley, contralto.

Gustav Schoettle, director of the University School of Music of the State University of Iowa (Iowa City), was in Chicago this week looking over the situation for the next May festival to take place in Iowa City. Mr. Schoettle invited the writer to make a stop in Iowa City when on his next tour.

Next Saturday afternoon, January 10, under the auspices of the American Conservatory of Music, piano pupils of Louise Robyn and Earl Blair, voice pupils of John T. Read and violin pupils of Ramon Girvin, will give a recital at Kimball Hall.

A picture of the church of St. Werburgh's, of Dublin, Ireland, where the rehearsals were held and the first performance of "The Messiah" was given under the personal

SOME PROMINENT MEMBERS OF NATIONAL OPERA CO. OF CANADA.

A Well Equipped Organization, Its Artists and Repertoire.

The National Opera Company of Canada opened its present season at His Majesty's Theatre, Montreal, Monday, November 17, and will continue there until the middle of January, when the company will make an extended tour of the cities of Canada and of the western United States, which will continue until the end of the season.

The following is the repertoire:

IN FRENCH.

Samson and Delilah.....Saint-Saëns
Louise.....Charpentier
Thais.....Massenet
Herodiade.....Massenet
La Navarraise.....Massenet
Carmen.....Bizet
La Bohème.....Puccini

IN ITALIAN.

La Gioconda.....Ponchielli
Otello.....Verdi
Madama Butterfly.....Puccini
La Tosca.....Puccini
Cavalleria Rusticana.....Mascagni
I Pagliacci.....Leoncavallo
Il Segreto di Suzanna.....Wolf-Ferrari

IN GERMAN.

Lohengrin.....Wagner

Names of the National Opera Company's artists appear below, given in alphabetical order: Ada Casutto, Ester Ferrabini, Dora de Philippe, Marie Rappold, Helen Stanley, Luisa Villani (soprano), Louise Edvina, Jane Noria (visiting sopranos); Maria Claessens, Jeanne Gerville-Reache, Gertrud Karl, Rosa Olitzka (mezzo sopranos); Florence de Courcy, Lida St. Maur (visiting mezzo sopranos); Sebastian Burnett, Giovanni Farno, Giuseppe Gaudenzi, Alfredo Graziani, Mishaska Leon, Mario Scotti, Leo Slezak (tenors); Leon Laffitte, Riccardo Martin (visiting tenors); Rafael de Ferran, Mario Marti, Harold Meck, Franco Multedo, Barnardo Olshansky, Giorgio Roselli, Max Salzinger, Jose Segura-Tallieu (baritones); Dinh Gilly, William Hinshaw (visiting baritones); Pietro di Biasi, Natale Cervi, Giovanni Martino, Gaston Rudolff (bass).

To the managing director, Max Robinoff, who resigned recently, much of the credit is due for the company's success in Montreal. It is to continue under the general management of Messrs. Baker and Collins, and Theodore H. Bauer remains as business manager.

ALEXANDER SAVINE, CONDUCTOR.

Mr. Savine was born in Belgrade, Servia. At the age of eight he began the study of the violin with the concert master of the Royal Opera, Ivan Zorko, showing such a decided talent for music, that the conductor of the National Conservatory and the dean of Servian composers offered to teach him counterpoint and harmony. Later he was appointed assistant conductor in the Belgrade Cathedral, under the direction of Slevan Mokranjaz. Public interest was immediately aroused in the sixteen year old boy conductor. The director of the Royal National Grand Opera Company in Belgrade, much impressed with the youth's talent, offered him a position as assistant director. At the age of nineteen the boy had a repertoire of forty-two operas.

He studied singing also.

His uncle, always bitterly opposed to a musical career for the boy, would give the young Savine no help in his musical studies. He even sent him to Vienna to study at the Commercial Academy. In Vienna the boy Savine met Paulina Lucca, who was very much impressed with the lyric quality of his tenor voice, and promised to be of all assistance possible to him.

The same summer young Savine was called upon to conduct the wedding music for the nuptials of King Alexander to Queen Draga in the Cathedral. After the wedding, the Royal Marshal asked him what he would like as a remembrance, as he could not receive a decoration because of his youth. Savine answered that he would be perfectly satisfied if he could have a personal audience with the King to explain his unfortunate position with his uncle and to try to induce the King to use his influence in persuading the uncle to send him to Vienna to study singing. King Alexander commanded Savine the very same evening to appear at a family dinner. After the dinner, at the request of the King, Savine sang, and the former was so delighted that he offered with his own personal

money to help him finish his studies at the Conservatory in Vienna.

Upon their completion, Savine was engaged to sing first in Austria and then in Germany, his last position as an opera singer being at the Lortzing Opera in Berlin.

Having gained the desired experience as a singer and actor, Savine resumed his work as a musical conductor, an exception among conductors because of his additional experience as operatic singer.

Called back to his native country, Servia, he was after a short period engaged as musical director of the National Opera Company of Canada. Russian and German operas are his specialties. In Canada he has won great praise as one of the most modern conductors and one of the finest interpreters of the Wagner operas and Slavic music.

DORA DE PHILIPPE, SOPRANO.

This soprano is a native of Paris, France, and was educated at the Sacred Heart Convent of that city. Her early musical instruction was received from Mme. Viardot Garcia, later from Mme. Franz Emerich of Berlin, and finally from Victor Maurel, with whom she studied French operatic roles. This artist sings in five languages, and speaks the same fluently.

Miss de Philippe has sung at Kroll's, in Berlin, together with Jadlowker, the tenor, appearing in "Pagliacci" and "Cavalleria," also in London drawing rooms, where she has been favorably received. She made her American

VIOLINIST

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—(Berliner Allgemeine Zeitung)

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debut with Tetrassini at San Francisco and later appeared with Mascagni. Henry W. Savage chose her to be one of the prima donnas to appear in the first English performances of "Madame Butterfly," a role with which she has been closely identified because of her petite figure and knowledge of Japanese manners and customs.

Aside from her extensive operatic experiences, she has appeared much in concert and musicales, and has been greatly praised for her histrionic abilities.

Her greatest success at Montreal was her interpretation of Suzanne in "The Secret of Suzanne."

EDNA HOFF, SOPRANO.

Edna Hoff went abroad to study with Orgeni and to prepare for concert work, much of which she did in Paris and London. Returning to America to continue her concert work, an opportunity came to her to study for opera. Miss Hoff went to Mme. Corelli in Berlin, who wished her to accept an engagement in Dessau. But the ambitious young singer went instead to St. Gallen, where she sang leading roles in "Rigoletto," "Traviata," "Tales of Hoffman," making her debut also as Queen of the Night. During her second season she was offered the additional roles of Madame Butterfly and Mimi in "Bohème."

Later she joined the Carl Rosa Opera Company for special performances, and while with that company sang the part of Nedda ("Pagliacci"), Philine ("Mignon"). Mrs. Ford ("Merry Wives of Windsor").

Two months after becoming a member of the company, Miss Hoff was run over by an automobile and very severely injured in London, but hers was a marvelous recovery and strength and voice seem to have fully returned.

Following are the roles already sung by Miss Hoff; Marie ("Daughter of the Regiment"), Alice ("Dollar Prin-

cess"), Annshen ("Falstaff"), "Constanza ("Il Seraglio"). Nedda ("Pagliacci"), Leonore ("Trovatore"), Mimi ("Bohème"), Mrs. Ford ("Merry Wives of Windsor"), Marta ("Marta"), Philine ("Mignon"), the Queen of the Night ("Magic Flute"), Amor ("Orpheus"), Bancis (Philemon and Bancis"), Astaroth ("Queen of Sheba"), Gilda ("Rigoletto"), Nuri ("Tiefeland"), Violetta ("Traviata"), Olymphia ("Tales of Hoffmann"), Hehmwiese ("Wal-kure").

LUISA VILLANI, SOPRANO.

Luisa Villani, despite her Italian name and accent, is an American, a native of San Francisco, Cal. She is a descendant of generations of artists. Her father, the Milan singing master, has been his daughter's only teacher. "All that I am, all that I do, I owe to my father," she has been quoted as saying. Whenever she comes from a period of study with him, people ask: "What have you been doing to your voice?" To which she replied: "It is just that I study with my father." It was for Mme. Villani's grandfather, a famous tenor, that the Mexican composer is said to have written the opera "Guarany."

Six years ago Mme. Villani made her debut as Orphee at La Scala, with Toscanini as conductor. She has sung in Rome under the baton of Mugnone, in "Otello" and "The Meistersinger," also in Florence.

Her first American appearance occurred in "Bohème" at Brooklyn. She sang in "Trovatore" at the Metropolitan Opera House, also appeared with Slezak in Boston. Later she went on tour for Savage in the title role of Puccini's "Girl of the Golden West." While singing in Mexico she was the guest of President Madero.

After this, she returned to Italy, creating the leading roles in Montemezzi's "L'Amore Dei Tre Re" and Wolf-Ferrari's "La Donna Curiosi" at La Scala. Directly from there she came to join the National Opera Company of Canada, where she has been one of the leading attractions. In spite of inducements offered by another opera company, she prefers to remain where she is.

Her repertoire contains from twenty-five to thirty operas in Italian, French and German.

"Madame Butterfly" has been her greatest success in Montreal.

SEBASTIAN BURNETT, TENOR.

Sebastian Burnett came from Berlin, where he was a leading tenor with the Opera Comique in that city of keen musical judgment. His career up to the present time has been a distinguished one, for the simple reason that added to a voice of remarkable quality, is an artistic knowledge of values which is essential to a finished singer.

His voice is sweet and mellow and as occasion demands, astonishingly powerful. He has dramatic intensity, a well trained sense of proportion, and further than that, he blends with all his worth a sympathetic understanding which makes him a pleasing singer to listen to, an artist with a very human sense of interpretation. His personality is an engaging one, and he has all the kindly geniality of the genuine artist.

Of his work he has a broad vision and to talk with him is to renew conviction of the generous thinking which the high plane of any art invariably inculcates.

"My art is my life," he says. "If it were not so, my art would not be worth while. Anything to be great, must be all-embracing."

"A singer," he continues, "must be all things to all men. His work demands that he be such that he can call forth a responsive chord from all who hear him, people of every class of thought. The world's great artists have been those whose voices touched the man in the gallery as well as the lady in the box seat."

"It is the most wonderful thing in the world, and it is everything."

Mr. Burnett began his studies in this country, and then went to Europe. He comes now fresh from triumphs in Berlin, Italy and Paris. He had not been in New York five days when he was engaged to sing in the great operatic production of "Elijah," by the Majestic Grand Opera Company.

His references are many, but the best one of all is his voice.

MISHASKA LEON, TENOR.

Mishaska Leon, who, on December 9 celebrated his thirtieth birthday, is one of the Canadian National Opera Company's leading tenors.

This young artist sings and converses in eight different languages, besides giving what time he can from his stren-

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uous activities, to the translation of various operas into the Finnish, Swedish and other northern country languages.

He was a great favorite in concert in Europe. He toured Scandinavia, Finland, England and France, and was a leading singer at the Opera Comique in Paris, in Berlin, and at the Royal Opera, Copenhagen. It was at the request of Puccini and Henry W. Savage, that he sang the part of Johnson, in the "Girl of the Golden West," when this opera was produced for the first time in English. His natural histrionic ability has been carefully developed under Max Reinhardt, based upon principles of the early Greek theatre to those of the modern state acting. The plasticity of his acting and intensity of his climaxes have occasioned especial comment.

Don Jose ("Carmen"), Samson ("Samson and Delilah"), Nicias ("Thais"), Lohengrin ("Lohengrin"), Jean Baptiste ("Herodiade"), Araguil ("La Navarraise"), are some of the roles in which Mr. Leon has been especially successful.

Since singing in Montreal with the National Opera Company, Mr. Leon was recently called upon to substitute in the role of Samson for M. Lafitte, who was unable to appear on account of illness. At this time he made so great a success that he will be heard frequently in the same role while on tour with the company this season. The continued illness of M. Lafitte gave him another opportunity to substitute in the part of Don Jose in "Carmen" and this appearance was, if possible, a greater success. He will also appear quite frequently in this opera.

HAROLD MEER, BARITONE.

Harold Meer is the only Canadian singer of principal roles with the National Opera Company of Canada.

Mr. Meer was born near London, Ontario, just twenty-six years ago, and received his initial musical education there under Cyril Dwight Edwards. He afterwards went to Paris, where he studied with Frank King Clark, and later continued his musical studies with Lombardi, in Italy.

This young baritone made a concert tour of the United States with Mme. Tetrazzini, later singing other important engagements in America, among which were appearances at the Maine Music Festival and at the Democratic reception to Mrs. Woodrow Wilson at the Waldorf-Astoria, New York.

After one season in the concert field, Mr. Meer discovered that opera was the only field for a young singer, both for name and experience. Mr. Rabinoff also saw material worthy of development and engaged the young baritone for three seasons.

He is at present appearing in such roles as the Herald ("Lohengrin"), Sylvio ("Pagliacci"), Morales ("Carmen"), Sharpless ("Butterfly"), etc., and later will appear in more important parts while on tour with the National Opera Company of Canada.

GIORGIO ROSELLI, BARITONE.

Giorgio Roselli, who has already established such a favorable reputation for himself in Montreal, based on his appearances in "Samson and Delilah," "Herodiade," "Carmen," and "Thais," came to the National Opera Company of Canada, from the Paris Opera. He had previously also sung extensively with other French opera companies throughout France, Belgium and South America.

His repertoire includes the leading baritone roles, in addition to the above mentioned, in "Tannhäuser," "Faust," "Aida," "Huguenot," "Romeo and Juliet," "Tristan and Isolde," "Twilight of the Gods," "Le Cid," "Louise," "Quo Vadis," "Lohengrin," "Don Giovanni," etc.

At Covent Garden, London, Mr. Roselli was accorded an enthusiastic welcome because of his splendid creation of "Cheminéau."

It is also said that when Massenet heard Roselli sing the role of the King in a production of "Le Cid," he was so delighted that he added an aria to the score expressly for the baritone.

MAX SALZINGER, BARITONE.

Max Salzinger is the young Austrian baritone who created such enthusiasm by his superb singing at the Maine Music Festival last fall, especially for his rendition of the Carmen "Toreador Song."

Mr. Salzinger brought with him to the National Opera Company of Canada a wide experience, gained in the Royal Opera at Berlin, Vienna and Dresden. Thirteen roles in French, German and Italian are credited to this singer. It is also stated that he has memorized the important Verdi works.

Salzinger's successes in Montreal have been in "Lohengrin," "Herodiade" and "Samson and Delilah."

In addition to his many appearances with the opera company, Mr. Salzinger will be heard in a number of concerts during the season and also at some of the spring music festivals, one of the most important being a re-engagement in Indianapolis.

Scott "Makes Hit" as "Arch Fiend."

Henri Scott, who sang the role of Mephistopheles in "Faust," with the Chicago Grand Opera Company, at the

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IN AMERICA JANUARY, 1914

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Chicago Auditorium Theatre with such great success recently, is duly credited therewith in the appended laudatory press comments:

Henri Scott, the American basso, as Mephistopheles, made a decided hit with his characterization of the arch fiend. His voice has



HENRI SCOTT,
As Mephistopheles in "Faust."

great carrying power and is very pliable, and his enunciation was a delight to the ear.—Chicago Examiner.

Henri Scott appeared again in the role of Mephisto. The "Calf of Gold" song was most praiseworthy, and Mr. Scott's presence in the cast gave it great strength.—Chicago Inter Ocean.

Henri Scott was an excellent Mephistopheles.—Chicago Tribune.

The commanding figure of the evening was Henri Scott as Mephistopheles, who blended the lyric and sardonic element of the

character in the right proportions. He has the best enunciation of any member of the Chicago company.—Chicago Daily Journal.

Scott's interpretation of Mephistopheles was refreshing and powerful. His splendid voice fairly filled the vast theatre, while his histrionic efforts greatly aided the performance.—Chicago American. (Advertisement.)

Long Distance Wedding Music.

Dr. William C. Carl, the distinguished American organist, played the incidental music for a wedding in a way quite out of the ordinary. The ceremony was performed in the South, but on account of his engagements in New York Dr. Carl was unable to play there. At the hour set for the wedding, he played the regular wedding program—the incidental music as well as the marches and original music during the ceremony—but instead of playing it in the South, he sat at the organ in the Old First Presbyterian Church of New York just as though the wedding was taking place there. This "service" was attended by those members of the family who were unable to go South for the affair. No one else was in the church. Incidentally it may be stated that there was no music at the wedding itself.

This is the New York Herald's (January 1) notice of the unique service:

"More than seven hundred miles from the scene of a wedding ceremony, which was performed last night in Augusta, Ga., Dr. William C. Carl, organist, played the complete wedding music for it in the Old First Presbyterian Church, Fifth avenue and Twelfth street, the musical program including a phrase composed especially for the bride. Only missing were the bridal couple.

"The bride was Miss Mary Virginia Saxon, of Augusta. The bridegroom was John D. Hashagen, of Holland, and he seemed delighted with the novel arrangement, on which his bride had set her heart.

"Miss Saxon was formerly a pupil of Dr. Carl and she had often declared that no one but her instructor and friend should ever play her wedding music. When the date was set for the marriage she begged the organist to go to Augusta and take charge of the wedding music.

"But Dr. Carl had to play at the special midnight service in his own church last night, so he was compelled to decline. Then Miss Saxon conceived the unique idea of dividing her marriage ceremony into two parts and having both arranged as she liked.

"Promptly at half-past seven o'clock Dr. Carl entered the church, which had been decorated with ropes of green and tall plants for the service. He was accompanied by the bride's sister, Mrs. Joseph L. Plunkett, and Mrs. Horace Pratt, a friend of the bride.

"Will the bride be on time?" whispered Dr. Carl to Mrs. Plunkett as the organist and the two wedding guests slipped into seats in the choir loft. This was set for a quarter before eight o'clock in Augusta and here.

"I am sure she will," was the reply.

"And nodding his head in confirmation, the organist let his fingers wander over the keyboard and then began to play the bride's favorite music, 'The Chimes of Dunkirk.'

"Allowing the usual time for the bride to make her appearance on the arm of her father, Dr. Carl drifted to the sweet strains of the Mendelssohn Wedding March. The two guests bowed their heads in silence as the bride, seen only in mental picture, glided gracefully down the long aisle of the church and stood before the altar.

"As the time arrived for the clergyman to step forward and unite the man and woman the organist played a delightful phrase which he had composed especially for Miss Saxon's wedding. The light, ecstatic tones were wafted up and up through the gloom of the tall raftered ceiling and seemed to float on their way to the bridal party. And just as the last note of the clergyman's prayer must have died away there burst forth the glorious notes of the Lohengrin march, and the eyes of the two silent guests turned instinctively toward the broad church aisles to see if there were not really a bride and bridegroom descending from the altar.

"Now they are being congratulated," Dr. Carl said softly, "and I am going to play the first piece that the bride learned," and again the plaintive, mellow notes pealed forth."

After the busy housewives have brought down the price of eggs with their boycott will they next give their attention to the price of butter or of grand opera tickets?—Pittsburgh Dispatch.

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NEW YORK BREVITIES.

Nellie Strong Stevenson's Lecture-Recitals—Federlein Sunday Afternoon Organ Recital Program—Two Nichols Go West Next Month—Tenor Finnegan Notices—Organist Noble Continues Wednesday Recitals at St. Thomas—Demarest Wednesday Noon Organ Recital Program—Herman Spielter's "For Freedom" Sung in Switzerland—Edward Rechlin in Demand as Accompanist—Baritone Archibald to Sing Songs January 22.

Vernon Archibald, the baritone, will sing a program of German and English songs at his residence-studio, 23 Park avenue, Thursday evening, January 22. The many flattering encomiums he received on his trip in the Middle West furnish additional proof of his merits.

Mrs. Marshall Elliott Stewart has established a School of Accompanying at Aeolian Hall. She also supplies soloists and vocal teachers with capable accompanists.

Clara E. Thoma, of Buffalo, composer, and Mrs. Henry Altman, author, collaborated in a new pianologue produced publicly last week at Buffalo, Eva Tugby singing.

Nellie Strong Stevenson, pianist, lecturer and teacher, left a loyal class of pupils in St. Louis when she came to the metropolis. Tokens of continued affection were not wanting at this holiday season. Since her residence in New York she has developed her lecture-recitals, giving a series, with or without assistance, comprising the following subjects: "Modern Music in Many Lands," "Famous Loves of Great Composers," "The Tannhäuser Legend," "The Music of Russia," "The Music of Our Own Country." She illustrates the music on the piano, or, if desired, will be assisted by one or more singers, violin, etc. These programs are especially suitable as to contents, length, etc., to clubs, schools societies and private entertainments. Two personal testimonials, relating to "Modern Music in Many Lands" and "Famous Loves of Great Composers," are herewith reprinted:

I cannot say enough in praise of Mrs. Stevenson's lecture on "Modern Music in Many Lands." It was intensely interesting, instructive and comprehensive. In the presentation of her subject Mrs. Stevenson showed great knowledge and ability. She has been endowed with special gifts as a lecturer. Her wonderful power of expressing herself without notes, her charming personality and her perfect delivery are a combination of qualities rarely met with among speakers.—Mrs. William Vernon Wolcott, Chairman of Committee on Progress, Woman's Business League, Boston.

DEAR MRS. STEVENSON:

I want to thank you so very much for one of the most delightful afternoons I have passed in a long time. When I went to your lecture-recital yesterday afternoon (on "Famous Loves of Great Composers") I did not think I could remain through the program, as I was due at a musical; but I stayed to the very end and enjoyed every moment of it.

Faithfully yours,
New York. ANNE PAUL NEVIN (Mrs. ETHELNEV NEVIN).

Gottfried H. Federlein resumed his Sunday afternoon 4 o'clock free organ recitals at Ethical Culture Auditorium, Sixty-fourth street and Central Park West, January 4, playing the varied program announced in the MUSICAL COURIER

of December 31. Weather of all sorts may come and go this winter, but the audiences at the Federlein recitals are an established thing; they come, no matter what the weather, and are well rewarded by hearing clean, musically playing of music of all lands. Following is the program for Sunday, January 11, at 4 o'clock:

Variations on an American Air.....Flagler
Cradle Song (An der Weige).....Grieg
Elegiac Melody.....Grieg
Toccata in G.....Dubois
In Springtime.....Kinder
In Moonlight.....Kinder
Finale, first act, Madame Butterfly.....Puccini
Grand March from Aida.....Verdi

John W. Nichols, the tenor, has been very busy with extra Christmas concerts, in and near New York. He sang at Saratoga Springs in Saint-Saëns' "Christmas Oratorio." Christmas Eve he sang at a special service in Calvary Church, New York; was soloist last Saturday for the Ladies' Club, at Bayside, Long Island; and sang in "The Messiah" on Sunday evening, in Calvary Baptist Church, Brooklyn. Mr. Nichols is engaged to sing for the St. Louis Symphony Orchestra, in February, while he and Mrs. Nichols are touring the West. Mr. and Mrs. Nichols have been booked in the following places for February: Warren, Alliance, Washington Court House, Ohio; St. Louis, Mo.; Oklahoma City, Okla.; and several other places are negotiating for this artist couple.

John Finnegan, the tenor, has made a name for himself, following tours through various parts of the country, as a musician of high order, with attractive personality, and constant successes. On tour with the Herbert Orchestra he was heard in the South from Virginia to Louisiana, and through the Middle West. Regarding his singing on that tour, following is a budget of press notices:

John Finnegan sang "Una Furtiva Lagrima" from Donizetti's "Elisir d'Amore," with the purest, sweetest of lyric tenors and sang it so artistically that he was forced to sing again.—Richmond Times-Dispatch.

Mr. Finnegan charmed in his all too brief solo, his voice being of the golden robustness that verges closely on the lyric.—Charlotte Evening Chronicle.

The half had not been told of Mr. Finnegan's exquisite Irish tenor, which touched a chord that was quick to respond. If the audience had had their way he would be singing yet, for they were hard to satisfy.—Raleigh (N. C.) Daily Times.

Another artistic success was the singing of Mr. Finnegan, a delightful Irish lyric tenor, who was equally at home in "I'm Falling in Love with Someone" from "Naughty Marietta," or his aria, "Una Furtiva Lagrima," by Donizetti.—New Orleans Times Democrat.

Mr. Finnegan aroused tremendous enthusiasm and was recalled three times.—Houston Daily Post.

Mr. Finnegan has a fine voice of wide range and uniform quality which won the favor of his hearers, who were glad to hear as response to their applause a captivating song from "Naughty Marietta."—Oklahoma Daily Oklahoman.

In John Finnegan, the Irish tenor, the audience was given a pleasant surprise, for he has a voice of the most pleasing quality and his singing of the aria "Una Furtiva Lagrima" won for him repeated encores.—Kansas City Post.

Mr. Finnegan showed what a real tenor voice can do with "Una Furtiva Lagrima" from "Elisir d'Amore" by Donizetti. He responded with a love ditty and finally warbled "Killarney" as only an Irish tenor can sing it.—Des Moines Capital.

T. Tertius Noble's recitals on the new organ at new St. Thomas' Protestant Episcopal Church, Fifth avenue and

Fiftieth street, will be continued Wednesdays at 4 o'clock, until further notice. "An Hour of Music" is also announced for every Sunday evening, beginning at 8 o'clock, the special feature being that lighter music is to be played then. January 27 Mr. Noble's cantata, "Gloria Domini," is to be performed for the third time within four years, at St. Paul's Chapel, Varick street, under the conductorship of Edmund Jaques, Mr. Noble at the organ.

"The New Assembly," address Plaza Hotel, offers a cash prize of \$50 and a second prize of \$25 for two songs, set to English words, adjudged of most merit, the same to be awarded in February.

Clifford Demarest's compositions include songs, part songs, anthems (more of these than of other works), a Christmas carol, organ pieces, piano solo, violin and piano, and a book, "Hints on Organ Accompaniment." All his works are musically, melodious, and sure of effect if well done. He resumes his free organ recitals at the Church of the Messiah, Park avenue and Thirty-fourth street, today, Wednesday, and will play the subjoined program of his own works, Wednesday, January 14, at 12 o'clock noon:

Andante Religioso.....Demarest
Cantilena.....Demarest
A Pastoral Suite.....Demarest
Serenade.....Demarest
Symphonic Postlude.....Demarest

Ida Divinoff, the violinist, who played the new Cadman trio with that composer on several occasions during his recent visit to the Eastern coast, played solos at the Musicians' Club, Sunday evening, December 21. She has been engaged to play at Ocean Grove this summer.

Hortense D. Ogden, soprano of Westminster Presbyterian Church, Elizabeth, N. J., is a singer far above the usual. A recent private hearing of her voice disclosed her warmth of interpretation, superior intelligence, correct diction, and other attributes, all of which should help to obtain her a metropolitan position.

Herman Spielter, the well known composer, has received an interesting program from St. Gallen, Switzerland, showing that his male chorus, "Für Freiheit" (text by Hildebrandt), was sung by the Mannerchor of that city, conducted by Gustav Haug. It was well received, as was the case when performed in New York by the Arion Society, under Lorenz, several years ago. Other American choral bodies have given the work with success. On New Year's Eve the Brooklyn "Germania" gave a successful performance of Mozart's youthful work, "Bastien and Bastienne," and the Staatszeitung next day, in the course of a review of the performance, said (translation):

The work was conducted by Herman Spielter, the well known conductor and composer, and was in the best of hands. The exact and careful performance of the instrumental portion of the work helped greatly to its success as a whole.

Edward Rechlin, concert organist, has more than local renown as an accompanist, many of the leading vocalists and instrumentalists utilizing his services. He played the accompaniments for Carrie Bridewell, at Kismet Temple, Brooklyn, December 19, winning her warmest compliments. January 8 he is engaged by the Morning Musical of Philadelphia (Bellevue-Stratford Hotel), as accompanist for New York soloists. He is experienced, reliable, reads any music with finish of sympathy, and plays equally well on piano or organ, being a Guilmant-Widor pupil on the organ. His recent concert tour was as organ soloist.

Klibansky Pupil Praised.

Sergei Klibansky, of New York, himself a leading singer, instructs vocal pupils in such manner that they make progress sometimes astonishing to their best friends. One such case is that of Marie Louise Ficker; four friends heard her, and were so impressed with her remarkable progress that, in part, they wrote her as follows (original letters on file):

It was with real delight I noted the remarkable stride you have made in every phase of your singing. . . . You have thereby proven that the hard and intelligent work and study done by you were directed by a master in the art of teaching; I congratulate you both on the splendid results. R. H.

Your voice has improved so wonderfully that I could scarcely realize it was the same voice I heard two years ago. People inquired who it was that sang so beautifully, and where she had studied, and how long. J. K.

Just a line about your voice, the improvement in which is most remarkable. No one could give you such a voice but God; but some one has trained it to such a degree of perfection as one would little dream could be accomplished in so short a time. Mr. Klibansky must have worked hard, and so must you. . . . You are fortunate in having such a teacher, and will never suffer as some students do, by wrong instruction. Follow your instructor implicitly, take care of yourself, and success will be yours! A. A. F.

After hearing you sing the other day I was simply astounded to note your progress. Your teacher has done wonders for you in a very short time, and I predict for you a complete triumph vocally and artistically. . . . There is much to learn, but you have fallen into the right hands, and with your earnestness and enthusiasm you certainly will soon be able to get substantial returns. P. B.

"It was a master programme. It was real blood and bone music, calling for the highest quality of pianistic prowess. There are few pianists before the public who could have equalled the achievement."

That is the opinion recently expressed by Mr. P. V. R. Key in the New York World after hearing

Harold Bauer

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Arthur Shattuck's London Success.

A pianist of an uncommon degree of attainment was heard in Arthur Shattuck, who gave a recital at Aeolian Hall, London, England, December 2. Attention was called to his remarkable talents in the London letter of December 10, when a review of his program was given. Rare, indeed, is it to find the musical, aesthetic, and technical equipment so evenly balanced as it is in the personality of this young American pianist. Temperamentally, he is essentially of the poetic and imaginative trend of conviction, and though he is undoubtedly the equal of any one of the older virtuosi of the day in all that pertains to the power and charm of technical accomplishment he is ever the musician first and the technician afterwards. In the interpretation of his entire program there was the suppression of the great tyrannous god Technik, which was for the once relegated to its own proper domain and not allowed to encroach upon ground consecrated to a higher felicity. And in that rare faculty of being able to establish a definite mood and sustain it throughout, to its legitimate span, Mr. Shattuck proved his perfect command.

Like the good interpreter that he is, he makes his musical analysis of a composition, but he never neglects the musical synthesis. His conception is absolutely unified before he attempts to present it before his audience; the concrete thought, the idea complete, is perfectly formed in the interpreter's mind before he presents it anew. That, in any case, is the impression his playing gave one, who listened carefully to the varied utterances beautiful of his well arranged program of December 2.

In the appended press notices taken from some of the London daily papers, it will be seen that particular reference is made to Mr. Shattuck's interpretation of the Bach-Liszt fantasie and fugue and to the Liszt B minor sonata, two compositions in which the young artist proved conclusively that in his Parnassian journey he has had revealed to him the way to the solution of some few of the riddles of meaning of at least two great compositions, riddles of seeming great subtlety of construction which lead astray in divers wrong directions many a novice who tries to solve their problems. The "key to power" in the fathoming of the secrets of beauty contained within the fantasie and fugue in G minor and the B minor sonata, has not been wholly denied this young artist:

Arthur Shattuck stands in the first rank of the younger generation of pianists by virtue of his technical accomplishment, his clearness of vision and execution, and his beauty and variety of tone. His playing of Liszt's great sonata in B minor at the Aeolian Hall on Tuesday evening was of high distinction in its breadth, proportion and emotional sweep, and rarely has the strength of the structural design of the work been more fully revealed or the exigency of its demand been met with less parade. Liszt's transcription of Bach's organ fantasie and fugue was also played with splendid sonority of tone and firmness of rhythm, while another facet of Mr. Shattuck's art was displayed in his interpretation of Reynaldo Hahn's sonatine in C, a work that is a rather bizarre experiment in old-world form.—Sunday Times, December 7, 1913.

He is a pianist with a brain and a technic such as only the few can boast, and his clear, vigorous, virile playing is always a joy and a delight. His performance of Liszt's sonata in B minor and of the same composer's transcription of Bach's organ fantasie and fugue in G minor were particularly good. Beethoven's menuet in E flat and some little pieces by Sinding, Leschetizky, Friedmann and Rosenbloom also figured in a program in which even the most familiar numbers seemed to gain a new interest through his sane and wholly appreciative interpretations.—Daily Telegraph.

If every pianist was as interesting a player as Arthur Shattuck concert going would not be the unprofitable exercise it often is. Mr. Shattuck has a fresh habit of thought and a pair of remarkably safe and sensitive hands. His reading of Liszt's arrangement of Bach's wonderful G minor fugue was not approached from the point of view of sheer dynamics. Every one knows how exacting is the music, yet Mr. Shattuck's playing was as clear at the end as it was at the beginning. The performance, however, had greater claims to consideration than technical ascendancy. Behind manipulation of the fingers that run their course with such relentless rectitude there was imagination such as we seldom associate with the Bach player. Delicate shading and a full appreciation of the esthetics of the music were in evidence throughout, while the player's sense of rhythm was no less conspicuous.—Standard.

The player was at his best in the two big works which he gave with admirably distinct articulation which did not lead to coldness or to too much elation of detail. The climaxes, while remaining quite clear, were given with full and warm rather than brilliant tone, and the sonata in particular was firmly held together by the player's admirably controlled rhythm.—Times.

It would be captions to ask for more satisfying playing than that which distinguished the recital by Mr. Shattuck. It is not easy to recall a more legitimate performance of Liszt's piano arrangement of Bach's prelude and fugue in G minor. The pianist

went through the fugue not only with unflinching technical skill but with clear appreciation and expression of the points which actually only the organ can make absolute. There followed a similarly charming performance of Beethoven's menuet.—Morning Post.

It is five years since Arthur Shattuck was last heard in London, and London has been the poorer for his absence. His performance was a model of what good piano playing ought to be, and it will be Mr. Shattuck's own fault if he lets the impression fade from the minds of the public. As a Bach player he has all the virtues of reticence, clearness and variety. He showed all of them in his version of the G minor organ fugue, as transcribed by Liszt, never going out of his way to make points, but letting Bach speak for himself without monotony or obscurity. There was delightfully fresh treatment of Reynaldo Hahn's fascinating sonatine in C major. The work has a healthy vivacity, and that quality seemed to appeal strongly to Mr. Shattuck, who made it supremely effective

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by the firmness of his rhythm and the wide range of color he compassed without ever resorting to merely muscular violence.—Globe.
(Advertisement.)

Bernthaler Returns Home After Long Tour.

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, also of the Cleveland Symphony Orchestra, has just returned to his home in Pittsburgh, from a tour throughout the Middle West and South. Mr. Bernthaler and his orchestra appeared with tremendous success in many leading cities in those sections of the country.

The notices of the orchestra's playing in Morgantown, W. Va., but one of the many cities which listened with the utmost favor to the programs of this orchestra (reviews from the others will be given later), follow:

The Pittsburgh Orchestra, consisting of thirty members, with Carl Bernthaler as leader, showed itself the master of many forms of musical expression. The organization is admirably balanced, and there is evidence of a common understanding, in interpretation and harmony, throughout the varied program. The audience was thrilled. They were lulled and charmed by the unfinished Schubert symphony, and throughout the program, thereafter, listened with rapt attention to the varied numbers, including the "Jewels of the Madonna," by Wolf-Ferrari, the heart reaching German folk-songs arranged by Ochs after Bach, Haydn, Mozart, Strauss, Verdi, Gounod and Wagner, the "Dragon Fly" by Strauss, and the concluding number, the second rhapsody by Liszt, in the rendering of which much that was both original and unusual in the way of musical interpretation was noted.—New Dominion, Morgantown, W. Va.

Carl Bernthaler, conductor, proved over and over again his musicianship and his ability to evoke from his instruments the most exquisite shadings as well as the most tremendous effects.—Post Chronicle, Morgantown, W. Va.

Brooklyn German Hospital Benefit.

A benefit concert for the Brooklyn German Hospital, given on the evening of December 20, proved as great a success artistically as it did financially. The concert arrangement was under the personal direction of Walter Golde, the composer-pianist, who was also the accompanist for the evening, and to whom credit was largely due for the general success of the concert. His playing was in strict accordance with those qualities which have brought him so much recognition since his recent return from Europe.

The program was as follows:

String Quartet, op. 18 (first movement).....Beethoven
Zoellner Quartet.
Contralto solo, Arie from Nadeschda.....A. Goring Thomas
Miss Osterland.
Bass solo—
Arie from Josha, Soll ich auf Mamres Fruchtgefilde.....Handel
Landknechts Morgengebet.....Lena
Mr. Bauer.
Piano solo, Rhapsody No. 2.....Brahms
Mrs. Milligan-King.
Soprano solo, Ein Traum.....Grieg
Miss A. Fischer.
String quartet—
Andante Cantabile, op. 11.....Tchaikowsky
Minuet.....Glinka
Zoellner Quartet.
Duet from Mme. Butterfly.....Puccini
The Misses Fischer and Weiler.
Piano solo, Spinning Song from The Flying Dutchman.....Wagner-Liszt
Mrs. Milligan-King.
Contralto solo—
Widmung.....Schumann
Im zitternden Mondlicht.....Haile
Call Me No More.....Cadman
Miss Osterland.
Soprano solo—
A Little Grey Dove.....L. V. Saar
Come Down, Laughing Streamlet.....Spross
Miss A. Fischer.

The Zoellner Quartet performed with its customary artistic finish and was fully appreciated by the distinguished assemblage.

Clara Osterland, a favorite contralto among local church and oratorio societies, possesses a voice of attractive quality, and her manner of interpretation is extremely interesting.

Louis Bauer is a basso of exceptional merit. He sang in his usual artistic and pleasing style. In fact all the artists seemed at their best and left nothing to be desired toward the success of the evening.

Writers of Historic Songs.

Most of the songs that have made history were written by men who had no other claim to immortality. The "Marseillaise" is the only production of Rouget de Lisle which has survived, and "The Wearing of the Green" was the work of an anonymous purveyor of ballads for the street hawkers of Dublin. Max Schneckenburger, an obscure Swabian merchant, who never published anything else, composed in 1840 some verses of which the burden was thus translated:

"Dear Fatherland, no danger thine,
Firm stand thy sons to watch the Rhine."

Little was heard of these until thirty years later, when the Franco-German war gave them an enormous vogue. They were then adopted as the national anthem of united Germany, and a yearly pension of 3,000 marks was conferred on the composer of the tune to which they were set.—Morris County Chronicle.

Cecil Fanning Completes Big Tour.

By filling an engagement with the Chaminade Club, of St. Louis, on December 16, Cecil Fanning completed a tour of thirty-one concerts, which began October 2. Among the places Mr. Fanning has appeared on this tour are Toronto, Portland, Bangor, Columbus, Syracuse, Dayton, St. Paul, Indianapolis, Auburn, Evanston, Chicago, Denver, Colorado Springs, Lincoln, etc. At each of these places Mr. Fanning was received with great enthusiasm, the critics according him high praise for his unusual interpretations and versatility. During the entire month of January Mr. Fanning will be kept busy in New York City and vicinity. A resume of his important engagements will appear in this paper later on.

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ANNUAL CONFERENCE OF MUSICIANS IN LONDON.

Lord Mayor to Receive Members of Incorporated Society of Musicians at Mansion House—
New Songs by Landon Ronald to Have First Hearing—Muriel Little's Annual Pupils' Concert—Arthur Shattuck Contemplates Trip to Orient.

The annual conference of the Incorporated Society of Musicians takes place in London on December 29, 30, 31 and January 1 and 2. The opening meeting will be held at the Mansion House, where the various members will be received by the Lord Mayor (Sir T. Vansittart Bowater). Various papers will be read; the first one will be by Norman O'Neill on "Music to Stage Plays," with musical illustrations by the Haymarket Theatre Orchestra, of which Mr. O'Neill is conductor. Several concerts will be given. At the first some new songs by Landon Ronald will be heard for the first time. The chairman of the meetings are Dr. W. H. Cummings, London; Dr. A. H. Mann, Cambridge; Dr. H. W. Richards, London, and G. W. Bebbington, Manchester.

At her annual pupils' concert, given at the Portman Rooms, December 19, Muriel Little brought forward seven young pupils of exceptional promise. These were Annie Bartle, Leonora Blofield, Pauline Belsey, Sibyl Cooper, Stella Smith, Arthur Horsfall and Amyas Vaile. The two opening numbers on the program were by Pauline Belsey, who sang two quaint and charming songs by Liza Lehmann—namely, "Mother Seal's Lullaby" and "You Mustn't Swim," from the Seal Songs. The melody, of both songs, is of the best vocal order and the light and agreeable quality of the young singer's voice found fitting material for delightful expression. The opening numbers on a pupils' program always form a difficult position for a young singer, and Miss Belsey made an excellent impression. Amyas Vaile, tenor, came next in the program's order, and gave good evidence of his undoubted interpretative gifts and vocal efficiency. He sang C. A. Lidgley's "Earl Bristol's Farewell" and Frederick Clay's "I'll Sing Thee Songs of Araby." Stella Smith, a young pupil possessing a lovely quality and timbre of voice, sang Margaret Ruthven Lang's "Irish Love Song" and Hamish McCunn's "Thine Am I, My Faithful Fair." Her enunciation was particularly distinct and vocal and she sang both songs with grace and much charm. After this third group of songs, Herbert Fryer, pianist (who assisted Miss Little, with Muriel Hay, violinist), played the E major, op. 62, nocturne and polonaise, op. 53, by Chopin. A musicianly player and one of excellent technical command, Mr. Fryer never fails of being interesting and he gave interpretations of both compositions that were artistic, brilliant and satisfying. Miss Little's two more advanced pupils brought to a close the first half of the program, the first, Miss Blofield, singing "Wohl taucht Ihr Vöglein," Mozart; "Vorabend," Cornelius, and "Wiegenlied," D'Albert; and the second, Miss Bartle, singing three songs by Charles Wakefield Cadman, namely, "From the Land of the Sky-Blue Water," "The White Dawn is Stealing," and "The Moon Drops Low." There is no doubt but what in Miss Blofield Miss Little has a most promising lyric soprano. The voice is of exceptional color and beauty of timbre and is produced with unflinching sureness and responsiveness to intention. And the young singer's German is correct and enunciated with much taste. Miss Blofield, who is a young English girl, speaks German as well as sings it, as it is insisted upon by Miss Little that her pupils shall not sing in any language they cannot speak in. Later in the program Miss Blofield sang the Brahms "Wiegenlied" in English and here again her facility in making vocal every word was again demonstrated. She is a young singer whose future will be watched with much interest. Of Miss Bartle, who has been singing the Charles Wakefield Cadman songs throughout the English Provinces with great success, only the highest praise can be given for her innate musical feeling and great taste in phrasing. Possessing a mezzo-soprano voice of power and resonance, which she uses with taste and discretion, she should make a name for herself among English sopranos. The second half of the program was opened by little Muriel Hay, a pupil of Max Mossell, and a particularly well trained pupil. She played "Allegro Brillant," by W. Ten Have, in a very brilliant and finished manner; her intonation is accurate and her bow arm strong and well poised. Two songs by Arthur Horsfall came next; they were John Dowland's "Come Again" and Strauss' "Du meines Herzens, Krönelein." Mr. Horsfall's voice is well placed and under good control, and, like all Miss Little's pupils, he gave many instances of his finish of technique. Two songs by Sibyl Cooper, "A Last Year's Rose" and "April," by Roger Quilter, completed the list of pupils appearing on the program of a very interesting and enjoyable afternoon's work. Miss Little accompanied her pupils in their various songs and proved her qualifications in that respect as well as her capacity as a competent voice instructress was proven by her pupils. Miss Little is unquestionably destined to take a foremost place among contemporary teachers of voice.

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Mr. and Mrs. Hermann Klein are spending the holidays in Vienna.

Mrs. Dalliba is visiting in Paris. She will return to London about January 15.

Arthur Shattuck, whose recent success in recital at Aeolian Hall has been the dominant theme of conversation in all musical circles, is contemplating a tour of the Orient in January. Mr. Shattuck recently finished a tour in Holland, when he played in six cities, and won many tributes from press and public alike. He will return to the United States for a tour in 1914-1915, when he will be again under the management of Haensel & Jones.

Egon Petri gave his only recital of this season, at Bechstein Hall, December 18. He was in excellent form and presented a program constructed, in part, of the Weber sonata in D. Minor; the Brahms variations on the Paganini theme; and two Chopin numbers, in a manner

that won for him an enthusiastic reception from his audience and many recalls.

In the December issue of Musical Canada, mention is made, in the reviews, of the new and revised fourth edition of Wesley Mills' book on voice production in singing and speaking. Dr. Mills needs little introduction to readers of the MUSICAL COURIER, and it may be of interest to his many friends and acquaintances to quote a note or two from the review on this well known work of his, which is now before the public for seven years. "The book," says the review, "has become known to singers and teachers of singing and valued as a serious discussion of the principles upon which the artistic use of the voice in speech and song rest." And "the author is qualified to write with authority from the point of his experience as a laryngologist and a student of the practice of singers and speakers."

EVELYN KAESMANN.

Nina Fletcher's Continued Successes.

In every city thus far visited by Mme. Schumann-Heink in her present tour, the success of Nina Fletcher, the young violinist assisting her, has been marked. Appended are a few notices taken at random:

Miss Fletcher gave three selections on the violin that proved what a master she is of her instrument. She draws a perfect bow, and the excellence of her technique reminded one of the art of Norman Neruda.—Vancouver (B. C.) Daily Colonist, October 30, 1913.

Nina Fletcher, a young violinist from Boston, was the soloist and played Bach's aria, César Cui's cavatina and Wieniawski's polonaise.

Miss Fletcher is possessed of a fine technique, a sweet and tender feminine talent of much charm and of a fine bowing. Her rendition of the polonaise called for much skill. Her reception was most flattering and in reply to several calls she gave Beethoven's minuet, and being applauded again and again, played Saint-Saëns' "The Swan."—Los Angeles Daily Times, November 19, 1913.

But, whatever she sings, Schumann-Heink is welcome and we all pray she will come back soon. She has with her an excellent young violinist, Nina Fletcher, and an accompanist, Katherine Hoffman, who combines admirable competency with a modest self suppression that is becoming rare nowadays. Miss Fletcher played the Wilhelmj arrangement of the "Preislied" charmingly. Her technique is clear, her intonation faultless and she plays with sensibility.—San Francisco Examiner, November 17, 1913.

Nina Fletcher, who draws a perfectly splendid bow and whose tone from her violin is of a sweetness and charm not often heard, aided in making the evening delightful. Her playing of the Bach sonata with Katherine Hoffman, to violinists was something in the nature of a real treat. Her intonation of the sonata was usually clean and uniform. She made a distinct hit and was called for two encores, including the Beethoven minuet and Saint-Saëns' "Swan Song."—Seattle Daily Times, November 1, 1913.

Schumann-Heink is big enough to be willing to share honors with other performers and offers no mediocre artists on her program. Nina Fletcher, the young violinist, who played Bach's sonata, E minor, and a group of three other numbers, rounded out the program without a break. Her work was pleasing to a degree, both her bowing and her taste leaving little to be desired.—Sacramento (Cal.) Bee, November 29, 1913.

Nina Fletcher, the violinist who is accompanying Mme. Schumann-Heink, added much to the pleasure of the evening and proved herself to be an artist of high attainments. She appeared twice on the program and on each occasion was forced to respond to an encore. Her "Spanish Dance" by Sarasate captivated the audience. The bewitching swing of this piece made it difficult to keep the feet still. Every number by this charming performer appealed to the lovers of good music, especially to the lovers of the violin.

Katherine Hoffman, the accompanist, shared the honors of the evening with the other performers. Her playing was wonderfully sympathetic and although the pianist played no solo, her part of the program was fully enjoyed.—Idaho Statesman, October 23, 1913. (Advertisement.)

A Rose Dream.

Close your eyes and I will sing to you
The low, sweet music you so love,
Of sunset clouds and skies of blue—
A rose dream in the heavens above.
Close your eyes, dear,
Close your eyes.

We will watch the twilight softly creep
Into the purple folds of sleep,
The moon will smile at dark of sun—
Peace and rest, my cherished one.
Fold your eyes, dear,
Fold your eyes.

—New York Globe.

Miss Euphemia Perkins, our poetess of passion, has blossomed out as a sentimental song writer and expects to make her fortune at it, and probably will, as her first song is a good deal more sensible than some we have heard. Of course, the music may make some difference, but it will probably be very classical, as it is being written by Tage Butts, the gentlemanly and efficient snare drummer in the Hoppertown silver cornet band.—Brooklyn Eagle.

CHRISTMAS SEASON DULY OBSERVED AT LINCOLN.

Appropriate Music Rendered in the Churches—Enjoyable
Story Hour at University Y. W. C. A.

Lincoln, Neb., December 23, 1913.

The Christmas season has brought with it a host of musical events which have been most fitting for this time of the year. The snow flurries have been welcome, too, and foster the Christmas spirit.

The various church choirs in the city have prepared cantatas and song services for the Christmas season as follows: Dr. Wharton's congregation at the Lyric with a mixed program by trio and soloists; United Brethren, "Star of the East"; St. Paul German Evangelical, "Bergmannsgruss"; Vine Congregational, the "Adoration," by Nevin; East Lincoln Baptist, selections from "The Messiah" and Mozart's "Gloria"; Second Presbyterian service, "The Christ Child in Art, Story and Song"; Plymouth Congregational, Ashford's "Star of Promise"; Westminster Presbyterian, "The Christmas Story in Song."

Etta Bickert, student with Sidney Silber, of the University School, gave her graduation recital, December 22, at Temple Theatre, to a large gathering of music lovers. She gave a big program and delighted her hearers with her clear cut technic and strong individuality.

The story hour at the University Y. W. C. A. was a very happy occasion. An immense log was set a-burning in the fireplace, while in the background was a beautiful Christmas tree bedecked in appropriate trimmings, and carols were sung and Yuletide stories told by Miss Cleland, in her charming style.

The Swedish basso, Gustav Holmquist, gave an artist recital under the auspices of the Grieg Male Choir, at the Temple Theatre, December 13. This was one of the important affairs of the year and was listened to by a large audience, including many men. Mr. Holmquist, who studied with Jean de Reszke, has a voice of great power and wide range. His interpretation of standard German, French and English songs is fine and his presentation of Swedish folk and art songs proved a novelty. He was accompanied by Arvid Samuelson, of the University School of Music, who added much enjoyment to the program with his sympathetic playing.

The program given by Irene Fleming Thurn, on Wednesday, December 17, was listened to by a large audience at the Temple Theatre. She is a pupil of Mr. Delano, of the Lincoln Musical College. Her singing evoked great enthusiasm, as indeed it should. The stage surroundings were quite Oriental, being in Japanese style—in draperies, screens and lanterns—and the effect was pleasing. She was the recipient of many beautiful flowers, among which was a huge bunch of long stemmed American Beauties. The singer was obliged to respond to several encores.

At the East Lincoln Baptist Church, on December 18, an organ recital was given by J. Frank Frysinger, head of the organ department of the University School of Music. The new organ, just installed, showed its capabilities under the hands of a master. The program was varied, including Mendelssohn, Beethoven, Bach, Schubert, Wolstenholme, Hoyte, Federlein, Kinder, and three of Mr. Frysinger's own compositions, "Traumlied," "Laudate Domini" and Meditation in G. Lincoln is justifiably proud of Mr. Frysinger's work as organist, composer and teacher.

At Holy Trinity Church, C. H. Walters, bass soloist, sang Dudley Buck's "Fear Ye Not, O Israel," for the offertory. There will be a midnight service held at this church, December 24, when Buck's "The Coming of the King" will be given by a full vested choir and the following soloists: Mrs. W. Kroll, soprano; Jude Deyo, contralto; L. H. Watson, tenor; C. H. Walters, basso; J. D. Fairchild, choirmaster, and Mary Fairchild, organist. Tours' Communion Service in F will be used, and Rev. S. Mills Hakes, the rector, will preside.

At the First Congregational Church, "Bethlehem," by Maundel, was given at vespers, Sunday afternoon, under the direction of Mrs. Raymond.

Another most interesting hour was that spent at Convocation, on Thursday, when Mrs. Raymond conducted a chorus of two hundred University students in selections from "The Messiah." There was a string quartet, trombone, with Miss Zumwinkle at the organ, and Miss Jones at the piano. The soloists were Miss Hyde, Mrs. Gutzmer and R. Walt.

ELIZABETH EASTWOOD LUCE.

Miss McCue Sings for Builders' Exchange.

An ovation was accorded Beatrice McCue, the New York contralto, when she appeared before members of the

Builders' Exchange of Cleveland, at their annual Christmas party in Chamber of Commerce Hall in that city, Monday evening, December 22. The audience, composed entirely of men, numbered about six hundred. Miss McCue, the daughter of T. W. McCue, a member of the Exchange, consented to sing for the builders as a special feature of their Christmas gathering. She was compelled to respond to three encores and would have been welcome to sing more than that, had she not declined the hearty invitation extended to her by the audience. Miss McCue, a prime favorite in Cleveland, has appeared there frequently in concerts and oratorios. She spent the holiday week with her parents in Akron, Ohio, returning to New York to keep her regular engagements on Sunday.

ST. JOHN'S MUSICAL CHRISTMAS.

St. John, N. B., December 27, 1913.

Christmas festivities are absorbing all interests at present. There is nothing in a musical way to report excepting special music in the different churches, which was, as usual, appropriate to the season.

The Three Arts Club, devoted to music, literature and painting, met at Mrs. M. A. Sheffield's, on Tuesday, December 9, for the final meeting prior to the Christmas recess. Christmas music was taken up, Mrs. Berton Gerow and Olivia Murray being in charge of the musical portion of the program. Carols were sung, also a quartet for female voices, "The Star of Glory" (Armstrong), sung by Mrs. Crockett, Miss Creighton, Mrs. Likely and Miss Cochrane. Louise Knight gave "Rejoice Greatly," from "The Messiah," and of especial interest was "Faroledole," from Bizet's incidental music to Daudet's play, "L'Arlesienne," arranged as a piano duet and played by Mrs. J. M. Barnes and Mrs. Thomas Gunn.

William C. Bowden, teacher of the violin and other stringed instruments, has met with success in two recent compositions, namely, "Madrigal" and "Scherzo," two string quartets (Oliver Ditson Company). Thoroughly musical in his ideas and a conscientious student, Mr. Bowden, were he able to devote more time to composition, would undoubtedly prove a welcomed addition to the musical world, and it is to be hoped it will not be long before we have other compositions from him.

A. L. L.

It Was Not a Sweet Potato.

Edna Gunnar Peterson has returned to Chicago from her recent trip through the Far West, enthusiastic over the country, and the warm hearted treatment which she met with there. She also found much to wonder at, and tells the following story at her own expense:



Maestro Charles Strony, photographer.
EDNA GUNNAR PETERSON
IN BILLINGS, MONT.

"We were in Billings, Montana, and Charles Strony, the conductor from the Boston Opera, who accompanied us on the tour, was out walking with me one morning. We stopped in front of a large shop where some fine vegetables were displayed in the window. 'Oh, see that sweet potato,' I remarked, pointing to what seemed to me the largest, finest specimen of that vegetable I had ever seen. A gentleman happened to pass just as I exclaimed. He raised his hat, but without pausing, said: 'Sugar beet, not sweet potato!' in a tone which only politeness kept from being quite scornful."

Miss Peterson, who anticipates a busy season, is under the management of Gertrude V. O'Hanlon, of Chicago.

Helen Kellar's Instrument.

The Century people tell a good story of Helen Kellar, the wonder-girl of the time. Helen Kellar it seems had started West on a lecture tour. After the instructor, Mrs. Macy, who is quite as wonderful as Miss Kellar herself, if not, indeed, more so, had made a talk, and had been followed by her pupil, the audience is usually given an opportunity to ask questions of the blind girl. Recently, through the teacher, some one asked of Miss Kellar:

"Do you play any instrument?"

"Only the hand organ," was the prompt reply.

She is mistaken, however, in that; grievously mistaken. Helen Kellar plays on the greatest of all the instruments that mind of the Infinite ever conceived—the great, vibrating human heart.—Nashville (Tenn.) Banner.

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1833 Lamont Street, N. W.,
Washington, D. C., December 26, 1913.

The Washington Symphony Orchestra, Heinrich Hammer, director, will give its first spring concert soon after Easter, preliminary to its active campaign incident to the raising of a permanent fund for the maintenance of this orchestra. It stands to reason that Washington, the capital of this wonderful nation, will rally to the support of such an organization if the matter is properly presented to the city, with a strong appeal to its interests and civic pride.

Heinrich Hammer, Washington's symphony director, was prevailed on last year to undertake the training of the chorus of the Friday Morning Music Club, and the result was that the club must have him again this winter. The wonderful improvement of this small body of women

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singers is marked. On Friday evening, December 19, in the Hotel Raleigh ballroom, this chorus was heard in concert for the first time this season, and those who gathered to listen were fully repaid by the wonderfully delicate and appreciable French interpretation of the two choruses sung. "Night," by Saint-Saëns, as sung by the chorus, with soprano solo by Helen Donohue De Yo, was particularly well done, it being a work of many difficulties, especially for the soloist, who receives but little help from the accompaniment. This chorus was followed by the aria from "Jeanne d'Arc," "Adieu, forets," which Mrs. DeYo sings remarkably well, as it lies within the range of her richest and most velvety mezza tones. Next on the program was the "Legend of Miana," by De Fontenailles, a most exquisite thing, with a beautiful soprano solo, which gave the large audience a chance to hear the beautiful voice of Mrs. McAllister, a recent acquisition to Washington's music colony. Space will not allow of the mention of other numbers on the program, which were sung by Miss K. Lee Jones, a leading church singer of Washington, and other well known singers, but we must mention the fine work of Mrs. Robbins at the piano. The program follows:

Night Saint-Saëns
The Friday Morning Music Club Chorus.
(Heinrich Hammer, director.)
Soprano solo, Mrs. De Yo.
Recitative and aria from Jeanne d'Arc, Adieu, forets. Tchaikowsky
Mrs. De Yo.
The Legend of Miana..... De Fontenailles
The Chorus.
Soprano solo, Mrs. McAllister; contralto solo, Mrs. Wentz.
An Old Sacred Lullaby..... D. Corner (1649)
Miss K. Lee Jones.
Die heilige Nacht..... Lassen
Mrs. De Yo, Mrs. Hugh Brown, Miss Bradley.
The Three Kings..... Cornelius
Contralto solo, Miss K. Lee Jones.
The Sleep of the Child Jesus..... Gevaert
Christmas Hymn (seventeenth century)..... Arr. by Spicker
The Chorus.
Piano, Mrs. Robbins; violins, Mrs. Swann, Miss Allen,
Mrs. Miller; flute, Mr. Seel.

Washington has had its first "community Christmas tree." "Peace on Earth, Good Will to Men." This sentence in electric lights, placed over the main entrance to the Capitol, was a novel sight, aside from the wonders of a giant Norway spruce ablaze with hundreds of vari-colored electric lights, and topped with a mammoth star. The Capitol plaza was crowded with thousands of people gathered there to view this Christmas tree and hear the Marine Band and the chorus of one thousand voices. While these thousand voices were gathered from the best singers in Washington under the direction of Otto Torney Simon, when Mr. Simon raised his baton there were many hundreds more who joined in the wave of Christmas song, which carried for blocks, and made an impression on the thousands of others present that will never be forgotten. A beautiful tableau, "Joseph and Mary on Their Way to Bethlehem," was shown, while the chorus sang "Hark, the Herald Angels Sing." At the end of the program, while the sweet strains of "Holy Night, Silent Night" were heard, many hundreds of people knelt on the cold stone flagging of the Capitol plaza. What could be more fitting in the nation's capital?

Grace Burnap, of Boston, and now in charge of the choir at Gunton Temple Memorial Church, is accomplishing great things with a ladies' vested choir, which she organized early this fall when she came to Washington to spend the winter with her brother. For the Christmas service Miss Burnap will have the assistance of Richard Lorieberg, cellist, always an acceptable soloist.

Dr. Miner C. Baldwin, the well known organist, gave a recital Tuesday, December 16, in Ingram Memorial Congregational Church which was greatly enjoyed by an audience which filled the auditorium. Mrs. A. D. Melvin and Mrs. A. H. Zimmerman sang, while John B. Wilson was the accompanist.

Marguerite Howard, soprano soloist of St. Stephen's Catholic Church, is doing real Christmas work by singing on Christmas morning at the jail, and later at the Washington Asylum Hospital.

Franceska Kaspar Lawson has returned from a successful concert trip through Pennsylvania, singing in Chambersburg, Frostburg and Somerset, also including on this trip a stop in Wooster, Ohio, where she filled an engagement with the University Choral Society, singing the soprano solo part in Gade's "Crusaders."

Paul Bleyden, tenor and teacher of voice, scored a success when one of his pupils, Genevieve Youngs, of Kansas City, made her debut at the reception given by the Missouri Society in honor of former Governor Dockery of Missouri, now Assistant Postmaster General. Miss Youngs sang a group of Cadman songs.

DICK ROOT.

German Approval of Eleanor Spencer.

Of Eleanor Spencer, the famous American pianist, the Cologne and Leipsic press give the appended worthy criticisms, in which they emphasize the "enthusiastic" and "stormy applause" and the veritable ovation with which she was received, her "great elegance and sweeping impetuosity," and "the brilliant mastery of her work":

Eleanor Spencer is by no means a stranger to the German musical world. She is a player whom it is a genuine pleasure to hear, as her work is absolutely sane and sound technically as well as musically. Her tone is almost masculine in its volume and fibre. She masters her instrument with the surity and temperament of a Carreno. She possesses a remarkably fine sense of rhythm and one is tempted to say that she is not only a pianist but a conductor as well, for her routine and unswerving rhythm greatly aided the orchestra in mastering the treacherous score. She received most enthusiastic applause.—Kölnische Zeitung, January 27, 1913.

The Musikalische Gesellschaft threw its members into a high state of enthusiasm by the art of Eleanor Spencer. This artist, who has already an enviable artistic reputation, is a thoroughbred pianist in the best sense of the word, as her refined musical taste would always guard her against being led into extravagances of any sort. Her technique is developed to the highest possible point of perfection, her tone is rich in nuances and in fortissimo passages she produces such tonal volume as easily to deceive the ear of the listener into believing that it is a man who is playing. Moreover, her rhythm in its sinewy decision is masculine in general. She played César Franck's "Symphonic Variations" and the lesser known concerto in C sharp minor of Rimsky-Korsakow, which in parts is too unrestrainedly Russian, but nevertheless contains many beauties and above all has a most effective ending, and, moreover, does not display the fault of dissuiveness. The pianist was given a veritable ovation.—Kölnischer Tageblatt, January 28, 1913.

The soloist of the evening was Eleanor Spencer, of Chicago, a pianist of sound, healthy musical sentiments and a brilliant bravura which she could radiate with full effluency in the C sharp minor concerto of Rimsky-Korsakow. Fr. Spencer played the César Franck "Symphonic Variations" superbly, in the reading of which she revealed both pianistic force and musical virility. Her work was stormily applauded.—Kölnische Volkszeitung, January 23, 1913.

Through the medium of the Musikalische Gesellschaft we were afforded an opportunity to make the acquaintance of an excellent American pianist, Eleanor Spencer, who played the César Franck "Symphonic Variations" and a short but interesting concerto by Rimsky-Korsakow.—Rhein. Musik und Theaterzeitung, Köln, February 1, 1913.

The piano concerto of this prolific composer, Rimsky-Korsakow, was given a temperamental reading. It is a work of rhapsodical freedom of form and fascinates by its external brilliancy. Fr. Spencer played it with great elegance and sweeping impetuosity. We hope soon to have the privilege of renewing our acquaintance with this excellent, superior pianist who has at her command so brilliant a quality of tone.—Leipziger Abendzeitung, January 18, 1913.

Eleanor Spencer is a pianist with a thoroughgoing technical equipment and sits firm in the saddle. The difficult octave passages were apparently shaken from her arms with the greatest ease and in the most rapid tempo. Moreover, she possesses what is here an essential quality, "Rasse," and effervescent temperament. It would have been a pleasure to have heard a group of solo numbers from this excellent pianist and virtuoso.—Leipziger Zeitung, January 18, 1913.

Rimsky-Korsakow's C sharp minor concerto fascinates by its clarity, by the sharp rhythms of the melodic line and by the well contrasted and well sounding orchestration. The piano part proceeds parallel with the orchestra until toward the close, where a long succession of brilliantly bounding octaves has to be dashed off with the greatest possible velocity. The passage work throughout is a coarser reflection of the Chopin music, but is nevertheless effective and characteristic. There was a generally expressed wish to become better acquainted with Eleanor Spencer, who mastered the work brilliantly in a wider range of compositions. However, this omission can be made good on some future occasion.—Leipziger Neueste Nachrichten, January 18, 1913. (Advertisement.)

Love of Nature.

After a man has lived in town about twenty years, if he has any poetry in his soul, he begins to love the scenery back on the old farm, which he didn't have time to look at when he was working sixteen hours a day.—Toledo Blade.

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Frederick Preston Search's Western Success.

Frederick Preston Search pleased the music lovers of the West so much on his recent transcontinental tour that he must return in early February to the Pacific Coast for renewal engagements and other appointments spontaneously growing out of his fall successes. This, for him, will make six trips across the continent within eighteen months. His second tour this season will take him westward from St. Paul through the northern tier of Western States to Seattle, thence down the coast to San Diego, back to Sacramento, and east through Nevada, Utah, Salt Lake, Colorado, Nebraska, etc.

The following excerpts, taken from extended reports, indicate the favor with which this soloist is winning his way to the hearts of the American people:

Recital at Miami University: The talented young cellist played a wonderful program of glorious music, holding his audience enthralled by his matchless tone and magnificent technique.—Cincinnati Commercial-Tribune.

Recital at State University of Wyoming: Frederick Preston Search is indeed a marvel with the cello. He found the tones with all their depth and richness and gave them shades of meaning that none but he who understands can do. He is a musician of wonderful power and won the hearts of the audience through his personality as well as by his artistic playing.—Laramie Republican.

Frederick Preston Search is at all times master of the cello, his fingering is always accurate, and his expression in all numbers, from the plaintive strains to the more heavy chord work, show the work of a great artist.—Boise (Idaho) Capital News.

Then came the big number of the evening, the Dvorak concerto for cello. This immortal composition is essentially classic, but the audience was thrilled by its beauty and the wonderful mastery displayed by the performer.—Idaho Register, Idaho Falls.

What shall we say of their playing together and singly? It seems that the vocabulary of a musical expert might well be exhausted in an effort to describe the beauty of tone, wonderful technique, shading, expression and entire mastery of their respective instruments. Surely no artist is so doubly blessed as is Mr. Search, in that he himself is a genius, but also that he possesses such a rare accompanist as Mr. Chapman. The recital was certainly a brilliant affair.—Focastello Tribune.

We must call attention to the essential quality of Mr. Search's music; its absolute sincerity and simplicity. It is as simple and convincing and unerring as a Bible story, or the Iliad, or a passage from Shakespeare; and, to the renown of America as a rising nation in the world of art, it will surely live as a national achievement.—Dr. Minnie F. Howard, State Chairman Art Leagues of Idaho.

A large audience, which turned out despite the rain and the fact that only one day's notice had been given that he was coming, sat spellbound in utter silence last night listening to the wonderful music from the cello of Frederick Preston Search. It was the greatest musical event in the history of the city. Musical critics pronounced him a marvel in expression, sympathy, power and technique. Even those who love music without technical understanding were demonstrative of their appreciation. It was a heart warming sight when, after the concert, many of the audience waited for the gifted youth to get into personal touch with him. To the ears of one who has not heard Frederick Preston Search's playing a sincere description by one who understands its values would sound extravagant. But frankly it is impossible to adequately tell of his performance in ordinary words. Suffice it to say that America has produced an amazing musical genius in this artist. It is safe to say that some day he will be world famous, and America will boast of Search as Hungary does of Popper.—Pendleton (Ore.) Live Wire.

The purity of his tone work and the sympathetic rendition of his numbers were revelations.—Portland Oregonian.

Frederick Preston Search is a musician of wonderful power.—San Francisco Sierra News.

At the close of his program he was compelled to play two additional encores, making five in all, and then so insistent was the applause that he presented a Bach number without accompaniment.—Los Angeles Daily Times.

Santa Barbarans last evening were treated to a delightful concert when Frederick Preston Search, the noted cellist, entertained a crowded house at the Potter Opera House with his wonderful playing. Mr. Search's recital was rich in every detail and the audience was held enthralled during his marvelous interpretations.

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of the world's masterpieces. At the close of every selection he received peals of applause. Many of his selections were his own compositions. His minuet in D major was especially beautiful and full of indescribable spirit, most characteristic of the great musician.—Santa Barbara Daily Press.

Frederick Preston Search is undoubtedly the greatest artist who ever played in Yreka. From the first masterful stroke of his bow to the last soft vanishing tone of MacDowell's "Wild Rose" he delighted his audience. The variety of tone at Mr. Search's command is wonderful; his success, however, lies in his power of interpretation.

(One week later.) Yreka's music lovers are still discussing with pleasure the concert recently given by Frederick Preston Search.—Siskiyou News, Yreka, Cal.

Astounded his listeners.—The work of this artist, in all climaxes, produces in the minds of his audience a feeling of great reserve power.—Riverside (Cal.) Daily Press.

Frederick Preston Search has the same mastery over the violin-cello that Jan Kubelik has over the violin or Ignace Paderewski



FREDERICK PRESTON SEARCH AND HIS ACCOMPANIST, WALTER CHAPMAN, REHEARSING A NEW PROGRAM. This picture was taken recently in the parlor of their suite at the White Pelican Hotel, Klamath Falls, Oregon.

has over the piano. He is an artist who for technique and depth of feeling has never been surpassed.—Arizona Democrat, Phoenix, Ariz.

Frederick Preston Search is a real artist on the cello. He demonstrated as much and more at his concert given at the Travis Club last night. Among the elect his technique would be acclaimed as marvelous. The consummate skill with which he coaxed entrancing music and ravishing melody out of this difficult instrument has never been excelled in San Antonio. His phrasing is truly artistic and the tone qualities brought out by his strong bow, with facile fingers to give just the proper touch of harmony, were more than dulcet strains to willing ears. . . . The concert was such a treat as rarely comes this way; at least, that was what the critics and music lovers said.—San Antonio (Tex.) Express. (Advertisement.)

Polese's Interesting Experience.

Giovanni Polese, the well known baritone, is a firm believer in the American newspaper. Very soon after his first arrival in America, when he was singing in New York with Hammerstein's Manhattan Opera Company, he



GIOVANNI POLESE.

began reading a daily paper to learn English. When Hammerstein sold out his opera interests, Signor Polese's contract had, it is said, several years to run, and he was in New York for the purpose of consulting a lawyer, when taking up a paper one morning he read that owing to a dispute with an artist Henry Russell was in need of a baritone for the Boston Opera Company. He sent Mr. Russell a telegram, offering himself, and received one in reply asking him to come on to Boston. Mr. Russell had never heard Polese sing, and requested him to give an audition. "No," was the reply; "I will not do that, for I consider that my reputation is sufficiently established. But I will sing one performance of an opera, and if you

like me you can engage me, if not you need not pay me anything."

Mr. Russell accepted the offer, and Polese appeared as Iago in "Otello" without a rehearsal, and without ever having sung with one of the other principal artists in that opera. Before the close of the performance, Mr. Russell signed a contract with him, and he remained until his present engagement with the Chicago Grand Opera Company.

Downfall of Toscanini.

[From the Wilmington, Del., Evening Journal.]

Chevalier Giuseppe Angelini, general musical director of the San Carlo Grand Opera Company, which visits The Playhouse, Monday, January 5, is an Italian by birth, and from early childhood developed a remarkable memory for music and spent his spare time committing to memory all the airs, both popular and classic, he could find. This faculty in him soon became noticeable, and great music authorities took a hand in his career and furnished him the proper means for developing his cherished hobby. His fame now is nation wide, as the one man in the kingdom who could conduct upwards of sixty of the standard operas without the aid of either score or baton.

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"THE MESSIAH" TO BE HEARD SOON AT LOS ANGELES.

People's Orchestra Programs Show Improvement—Archibald Sessions' Active Season—Teachers' and Pupils' Recitals.

1110 West Washington Street,
Los Angeles, Cal., December 20, 1913.

Owing to absence from the city I did not hear last Sunday's People's Orchestra concert. The program, like the one the previous week, was popular in character. The one announced for tomorrow is made up of the better type of the former concerts. It is no more than fair to explain that part of the difficulty has been in getting scores. The distance from the East is so great that much inconvenience is experienced at times in securing material. There is no place here at which music of the better class can be rented, and only one or two private sources are available. The orchestra and chorus are working hard to present "The Messiah" at the concert on December 28, and a large attendance is expected.

Since his return from Europe a year ago Archibald Sessions has been hard at work renewing his classes in piano and organ and preparing his organ programs for the series given each year at Christ Church; he has also been widening considerably his field of operations. He has been conducting the chorus choir as well as playing the organ at Christ Church, and now has a chorus numbering about fifty, with which he is able to give the larger choral works. He is also coach and director of the Haydn Quartet, a male quartet that is becoming very much in demand. By far the most ambitious undertaking that Mr. Sessions has as yet presented was Pierne's "Children's Crusade," before the Friday Morning Club, December 19. It was given in Christ Church with the assistance of ten soloists, the choir and juvenile chorus of Christ Church, and Myrtle Ouellet, harpist. To any one familiar with the extreme difficulties of this wonderful work it is remarkable that Mr. Sessions could present, after only six or seven weeks of preparation under the most adverse conditions, so excellent a rendition. And he did this, directing from the organ bench. The children sang beautifully, and the fresh, true, young voices never faltered over the peculiar intervals and intonations, but sang out freely and spontaneously. To Mrs. Shank and Mrs. Vaughn, the soprano soloists, much credit is due, for they gave the difficult parts allotted to Alain and Allys with much feeling and authority. The cast of characters was as follows: Allys (soprano), Bertha Winslow Vaughn; Alain (soprano), Mrs. Edmund S. Shank; two Mothers, Velma Hinkle and Florence Simkins; the Narrator (tenor), John Stockman and Arthur Stinton; an Old Sailor (bass), Joseph Porter; four Women, Velma Hinkle, Florence Simkins, Mrs. Philip Zobelein and Minnie Hance, and the Voice from on High, Fred McPherson. On December 30 the work will be repeated as the first of a series of four organ recitals, which it has been customary for Mr. Sessions to give for many years; the other soloists will be announced later. The organ recitals at Christ Church have become an annual institution here and are a part of the musical season much enjoyed by many. In March Mr. Sessions will also present an important program before another leading club. At this time, with a double quartet of professional soloists, he will give the beautiful "Blessed Damsel" of Debussy and Bertram Shapleigh's "Lake of the Dismal Swamp." Much gratitude is due Mr. Sessions for the opportunity of hearing these novel and beautiful compositions. It means an outlay of time and energy little appreciated by those who have never attempted such an effort. Mr. Sessions told me that toward the end he spent on an average of seven hours a day in rehearsals on the "Children's Crusade," and that, too, outside of his regular lessons and duties. The work

of Pierne's, presented yesterday, was given its first hearing in Los Angeles, and only once before in the West, I believe, and that was at the Greek Amphitheatre, in Berkeley, Cal., several years ago. One of the enjoyable features was the playing of the introductions to the several parts, which, on the organ, Mr. Sessions succeeded in giving the orchestral coloring that characterizes the work.

Mrs. Henley Bussing is busy teaching and is giving recitals also. Mrs. Bussing, who was for years a favorite with Chicago audiences, gave much pleasure by her singing at Mrs. Catherwood's November "at home," when she gave several numbers. Audrey St. Clair Creighton, a talented young violinist, and Lillian Ammalee Smith, the noted pianist, also appeared at this time.

Mabelle Lewis Case, of the Columbia School of Music, is another busy woman. She gave a program before the Fullerton High School, November 26, assisted by Mabel Clarke, soprano. Miss Clarke sang Mrs. Case's song, "I Visit You In My Dreams," which has been recently published by the Musicians' Publishing Company of Los Angeles. The school gave a pupils' recital last month.

Among the residents of Los Angeles who are living here quietly after years before the public is Esther Pal-

large class of pupils, as well as a large circle of charming friends; she enjoys the social life here extremely.

This office is in receipt of a little book written by Amelia Hild, for many years prominent abroad and in New York as a singer, teacher of voice and coach, on "Our Modern School of Singing." She went several years ago to Seattle for her health, at that time the doctors giving her little encouragement of surviving. She has grown strong, however, and has just published this valuable work. It is a book for the teacher and real student.

JANE CATHERWOOD.

TWO OPERA COMPANIES TO VISIT KANSAS CITY.

Chicago and Canadian Organizations to Be Heard—"Parsifal" May Be Given a Sunday Performance.

Kansas City, Mo., December 29, 1913.

Kansas City is assured another operatic season, consisting of three performances, by the Chicago Opera Company in April. There is no hint as to what the list will include except a possible performance of "Parsifal" on a Sunday. W. A. Fritschy, who has made arrangements for the appearance of the National Grand Opera Company of Canada in February, is certainly educating the public up to great expectations. Little need be said for Pavlowa, for she can fill Convention Hall any day in the week, even Sunday. Also the local Opera Society, nurtured by the Kansas City Conservatory of Music, is preparing "Aida" for the spring, besides reviving "Faust," "Carmen" and "Cavalleria Rusticana" of last year.

Another new teacher and singer has appeared among us. Eugene W. Petersen, baritone, made his first public appearance last Wednesday evening in the Swedish Church. Mr. Petersen has a smooth and pleasing voice and sings with individual distinction songs of modern and classic schools; he is most welcome here. He was assisted by Elsa Hofmann, a dramatic reader of exceptional ability, as was evidenced in her splendid reading of the last scene from Ibsen's "A Doll's House." She managed this intricate subtle scene with an unusual sympathetic intelligence. A new male chorus, the Haydn Club, also appeared on the program under the direction of Albert A. White, the well known teacher of voice. The club shows some very good work and exceptionally good voices. The following was the program: "Courtship" (Thayer), "The Owl" (Busch), the Haydn Club; recitative from the "Rage of the Tempest," air, "Hear Me, Ye Winds and Waves," "Where'er You Walk" (Handel), "Hark, Hark, the Lark" (Schubert), Mr. Petersen; scene from "A Doll's House" (Ibsen), Miss Hofmann; "Crossing the Bar" (Behren), "Thou Art Mine All" (Bradsky), "Calm as the Night" (Bohm), "Bedouin Love Song" (Schnecker), Mr. Petersen; "Lead, Kindly Light" (Buck), the Haydn Club.

The following program was given by Lawrence W. Robbins, organist, before the Fortnightly Club of St. Joseph, Mo., on December 15. This club is doing splendid work in its regular programs, and is a big asset to the musical life of the town:

Prelude, E flat.....Bach
Sonata, E minor.....Rogers
Prelude Heroic.....Faulkes
Carillon in C.....Faulkes
Sonata, D minor, No. 1.....Guilmant
Fourth Nacht Stuck (piano).....Schumann
En Regardant le Ciel (violin).....Godard
Souvenir.....Drdla
(Adaptations by Mr. Robbins.)
Meditation from Thais.....Massenet
Fanfare.....Shelley
Lamentation.....Guilmant
Toccata from Fifth Symphony.....Widor

The next regular program will be given at the Hotel Robidoux, Monday afternoon, January 12.

GENEVE LICHENWALTER.



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liser, for many years a prominent and popular singer abroad and in the East. In the article published in the MUSICAL COURIER a week or two ago about Mme. Marchesi, following the announcement of her death, a list of some of her most prominent pupils was given, and Mme. Palliser's name was third on the list. While Mme.



ARCHIBALD SESSIONS.

Palliser's voice is still very beautiful and she does some singing, she told the MUSICAL COURIER representative the other day that she was so glad to be free from the exactions of public work, and was happier than she had ever been since she was emancipated. She loves California very much and enjoys a delightful life here. She has a

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FRANCES INGRAM IN HER ROADSTER.

Dean Holmes Cowper, at the University Place Church of Christ at Des Moines, Ia., on Monday evening, December 15. The Des Moines Register and Leader of Tuesday, December 16, paid the following tribute to her singing:

Frances Ingram, contralto, and Leon Sametini, violinist, gave a concert of unusual merit last evening when they appeared in joint recital at the University Place Church of Christ, being presented by Dean Holmes Cowper. The artists of the evening came to Des Moines practically unknown except for press notices to local music lovers, but with the singing of the first number, "Stride La Vampa," from "Il Trovatore" (Verdi), sung by Miss Ingram, they realized that a real treat was in store. Both Miss Ingram and Mr. Sametini are artists in very fact as well as name and they awoke genuine enthusiasm in their audience.

Miss Ingram is gifted with a splendid contralto voice of much richness and beauty of tone, in the lower register some of her notes were especially warm and velvety. Her singing of the beautiful Saint-Saëns aria from "Samson and Delilah" ("Mon cœur s'ouvre à ta voix") was a finished performance. The tones were full of melody and her phrasing was excellent.

Miss Ingram has the happy faculty of entering into the spirit of the song and possessing quite a little dramatic ability, she adds much of interest to each number. Miss Ingram is also pleasing to look upon. Her choice of songs last evening offered her excellent opportunity to show the strength and range of her really beautiful contralto. The group of German songs brought Schumann's "Widmung" and "Ich Grolle Nicht," Schubert's "Roslein auf der Haide," Brahms' "Vergebliches Standchen," Franz's "Im Herbst," closing with Wagner's beautiful "Traume." There was also a group of French songs, which included three bergerettes by Wekerlin. The group of four English numbers brought the program to a close.

Loving Cup for Beatrice La Palme.

Beatrice La Palme, one of the prima donnas of the Century Opera Company, New York, is one of the few grand opera singers who has received such a token of esteem and affection as a loving cup from her native city.

After an absence of ten years from Montreal, Canada, the citizens of her native heath, through their mayor, Dr. Guerin, presented Miss La Palme with a loving cup on which the following inscription was engraved: "To Madame La Palme, Montreal, her native city, in testimony of appreciation of her talent, October, 1911." This is a literal translation of the inscription, which is in French.

Miss La Palme had returned from Parisian triumphs at the Opera Comique, and also Covent Garden, London, and it was at her first recital in Windsor Hall that the City of Montreal presented her with this token of affectionate regard for its daughter.

Miss La Palme sang at the opening performance of "Louise," on Tuesday evening, December 30, at the Century Opera House, New York. It was the first time that Charpentier's modern French opera of Parisian shop and Bohemian life was sung in the western hemisphere in English.

Baernstein-Regneas Pupil with Boston Opera.

Mme. Cara Sapin, contralto, who joined the Boston Opera Company this season, is making a deeper impression with each additional appearance. At the third Sunday concert recently given, Mme. Sapin displayed her beautiful voice and art, in an aria from "Gioconda" and in a duet from "Samson and Delilah." Both of these numbers roused the audience to great enthusiasm, and stamped Mme. Sapin as one of the best singers who has ever appeared with the company.

Her next appearance will be in "Tales of Hoffman," and as Brangaene in "Tristan and Isolde." This is Mme.

Sapin's first season in grand opera, but she shows no traces of the novice, in fact is no novice, for she has had training in both the vocal and dramatic arts, which enables her to hold her own among world renowned artists. As member of her master's opera class, she enacted many important roles and the confidence with which she now plays her part in an important organization is born of the completeness of her equipment.

Appended is the program of the third Boston Sunday operatic concert:

Overture, Oberon	Von Weber
Orchestra,	
Melodie, A Toi	Bernberg
Mr. Jou-Jerville,	
Aria, from La Gioconda	Ponchielli
Miss Sapin,	
Stances, from Lakme	Delibes
Mr. Grand,	
Aria, from Meisfotele	Boito
Miss Garden,	
Marche Hongroise, from Damnation of Faust	Berlioz
Orchestra,	
Group of songs	Various composers
Miss Garden,	

CARA SAPIN,
Contralto Boston Grand Opera Company.

Aria, from Manon	Masenet
Mr. Jou-Jerville,	
Duet, from Samson et Dalila	Saint-Saëns
Miss Sapin and Mr. Grand,	
Habanera, from Carmen	Bizet
Miss Garden,	

Antiqua Carmina.

I cannot sing the old songs—
A mournful thought, and true;
But I am rather grateful
I do not know the new.

—New York Tribune.

Mrs. Nettie Snyder Sends Greetings.

Nettie Snyder, the well known vocal teacher and concert manager, of St. Paul, Minn., sends Christmas



SCENE IN COLUMBO, CEYLON.

greetings to the MUSICAL COURIER from Colombo, Ceylon. The post card is herewith reproduced.

Another Mott Pupil in Berlin Opera.

A cablegram from Berlin, dated December 28, to the New York Times, says:

Hedwig Reicher, a beautiful and gifted young German tragedienne, who has acted in the United States within the past two years, has been specially selected by Gerhart Hauptmann to create the role of Penelope in his historical allegorical drama, "The Joy of Odysseus." The piece will be presented for the first time early in 1914.

Miss Rescher was a pupil all last winter of Alice Garrigue Mott, of New York; she had instructions for the speaking voice. Mme. Mott, although chiefly a singing teacher, has many pupils who study the speaking voice.

Boston Symphony Programs.

In Carnegie Hall, New York, on Thursday evening, January 8, and Saturday afternoon, January 10, the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be heard in these programs:

THURSDAY EVENING.

Symphony in D major, No. 2	Haydn
Symphony in E flat major	Mozart
Symphony in C major, No. 1	Bethoven

SATURDAY AFTERNOON.

La Tragedie de Salome	Florent Schmitt
Caprice on Spanish Themes, op. 34	Rimsky-Korsakoff

Our Artistic Government.

The Congressmen are singing in the chorus of a show,
The Speaker booked in Vaudeville at a house in Buffalo,
The Senators have organized a minstrel troupe of skill,
And wherever they are playing they are features of the bill;

The august able Judges of the Nation's Court Supreme
Are clowning in the circus, and their antics are a scream;
The Cabinet is scattered many places near and far—
The Labor Secretary is a comic opera star,
And those of War and Navy are just "turning 'em away"
With some very fancy shooting at a lively cabaret;
And some are at Chautauquas, where the voice of duty
calls,

And some are doing dances in the London music halls;
And the head of all the nation, whom we call our President,
Is at present giving lectures, which will help to pay his
rent;

There's a drowsy air of languor over Washington, D. C.,
And the place is hushed and silent as a city well could be;
There are cobwebs on the buildings, there is fungus on the
doors,

And the watchman sits and dozes and the janitor he
snores;
There is dust upon the papers and the desks are buried
deep,

For the theatres have opened and the Capitol's asleep.
Of course, the Nation's business is neglected quite a spell,
But the Vaudeville lecture business pays particularly well.
Newark, N. J., Morning Star.



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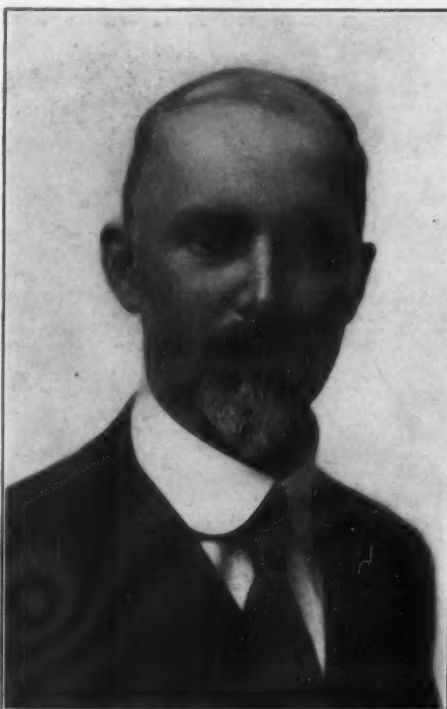
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Dr. A. Madeley Richardson's Activities.

Dr. A. Madeley Richardson, Mus. Doc., M. A., who, following a thorough survey of the field, was engaged as successor to the late Edward M. Bowman as organist and choirmaster of Calvary Baptist Church, New York, has, through the church authorities, issued a six page illustrated folder devoted to this unique organization, now carried on by himself and Bessie Bowman Estey, daughter of the late Mr. Bowman. This folder is very interesting, and to give some idea of the contents the MUSICAL COURIER quotes the following captions: Musical Ministry, Musical Education, Musical Comradeship, A Church Choir, Choir Training School, Musical Club, Calvary Choir's Organist and Conductor. The folder tells the story of the choir of one hundred singers, shows pictures of the Decani and Cantoris choirs, and of the church, just opposite Carnegie Hall, and quoted below, closes as follows with the caption, Calvary Choir's Organist and Conductor:

Dr. Richardson is so well known in the musical world that he needs no words of introduction, but a few particulars of his career may here be mentioned.

He was educated at Keble College, Oxford, where he held the organ scholarship for four years, taking the degree of Mus. Bac. in 1888 and B. A. in 1889. He held the offices of president of the Oxford Musical Club and conductor of the Keble College Musical Society, and took the Philpotts Theological Prize. He is a Fellow



DR. A. MADELEY RICHARDSON.

of the Royal College of Organists, and was for many years a member of the council of that body. He took the degree of M. A. in 1893 and Mus. Doc. in 1897.

In 1897 he was invited by the Bishop of Rochester (now Bishop of Winchester and Prelate of the Order of the Garter) to undertake the organization of the music for the new Cathedral of Southwark, which was opened in that year in the presence of King Edward VII, then Prince of Wales.

At Southwark Dr. Richardson remained twelve years, and the fame of his music spread throughout not only England but also all the British colonies and the United States. Dr. Richardson on several occasions played before King Edward VII and Queen Alexandra, and also the present King of England when Prince of Wales; and he was associated for some years with H. R. H. the Princess Christian in the management of the South London Music Festival. In 1905 he was presented at Court to King Edward VII by the Lord Bishop of Winchester in recognition of his musical fame (an honor bestowed upon very few English musicians).

On three occasions he was invited to address the English Church Congress upon the subject of "Church Music," at London, Liverpool and Manchester; and he has lectured upon this subject in all parts of England, and also in this country in New York, Philadelphia, Washington, Baltimore and Providence.

He is the author of many books upon music, including "Choir Training, Based on Voice Production," "The Choirtrainer's Art," "Church Music, for the Clergy," "Speaking and Singing for Clergymen," "Modern Organ Accompaniment," "The Psalms, Their Structure and Musical Rendering," "The Southwark Psalter," and is the composer of much music, both sacred and secular.

Dr. Richardson has conducted large choral and orchestral societies in Worcester, Scarborough and London, and his skill and success in the teaching of voice production and vocal rendering have drawn pupils to study with him from far and wide.

Send for applications for membership to Dr. Richardson, care Calvary Baptist Church, West Fifty-seventh street; or attend one of the rehearsals on Saturday evening at the chapel of the church.

Madrid Extols Bonci's Art.

Alessandro Bonci sang the role of Fernando in Donizetti's opera, "La Favorita," at the Royal Theatre of Madrid, December 4, and he then not only renewed but intensified the Spanish critics' admiration of his wonderful art and bel canto singing.

The excerpts below are taken from representative Madrid papers, and themselves testify to the ovation

which the tenor received in the Spanish capital upon that occasion:

The appearance of Bonci, who for several years had not been heard in this city, where he is so much admired, gave to last evening's performance a solemn and interesting character.

Bonci, who on his appearance was saluted with prolonged applause, is ever the same great artist, wonderful master of bel canto, in which he works wonders of mezza voce, of delicacy and of phrasing.

In the romanza of the first act, "Una vergine," his pure voice, soft and caressing, fills the soul of his listeners, and there are no words to describe his singing of the "Spirto gentil," which earned for the celebrated tenor an enthusiastic ovation.

The public's demand for an encore was insistent, but Bonci refrained from complying and was justified in his denial, for such numbers should never be repeated.

And the manner in which he sang the "Spirto gentil!" A marvel of expression, of sentiment and of phrasing.

Surely there is not at present another tenor capable of singing this romanza as it was sung by the illustrious artist.

After the duet in the last act and at the termination of the performance, the tenor was the object of a great ovation.—El Liberal, Madrid, December 5, 1913.

For many years we had not heard Donizetti's "La Favorita" sung as it was last night. True, it is not surprising that this opera is not given more often, considering that few tenors are equal to the task.

The theatre was full to overflowing, every one desirous of again hearing the celebrated tenor, Bonci, of whom we had such pleasant memories.

Bonci returns to us radiant with power. He sings with privileged "gusto." His first entrance was the signal for an ovation. His execution was of the best and he fully deserved the frantic applause with which the audience rewarded his rendering of the romance in the first act. The climax was reached, however, by his singing of the "Spirto gentil," the famous number, which the tenor sang like an angel. This was the culmination of his success and in response to the insistent applause he was forced to give an encore and to answer innumerable curtain calls.—La Prensa, Madrid, December 5, 1913.

Bonci, legitimate heir to the great prestiges of "bel canto," he who on this same stage won his laurels as a celebrity because of his famous representation of "I Puritani," has returned to us after an absence of several years in America, where he was held in bondage by his admirers, with a golden chain.

The famous tenor sang last night in Donizetti's "La Favorita." His voice has gained much in vibration and dramatic intensity. He is the master of old—his execution was better than ever; his declamatory accentuation left nothing to be desired. His rendering of the "Spirto gentil" afforded a pleasant surprise, ending with a powerful "do," firm and unswerving, which brought down the house with enthusiastic applause. Bonci refused an encore, notwithstanding the insistent ovation given him by the audience, which completely filled the opera house.—El Imparcial, Madrid, December 5, 1913.

The public of Madrid was attracted to the "Teatro Real" by the announcement of Alessandro Bonci's singing of the role of Fernando in "La Favorita."

Bonci gave evidence of greater vigor than ever in the central notes, and his singing of the romance in act 1, commencing with the words "Una vergine, un angeli di Dio," proved the great artistic merit of his work, of which we already had more than ample proof.

During the entire interpretation he gave cause for much applause, but where he received most marked proof of the satisfaction of his hearers was in the "Spirto gentil," which he sang with admirable diction and the purest voice.

The audience rewarded him with an enthusiastic ovation, and at the end of act four he was obliged to answer four or five curtain calls.—La Correspondencia, Madrid, December 5, 1913.

The public of Madrid had already despaired of listening to Donizetti's opera sung as they were used to hear it in the days when Gayarre, our lamented singer, was the foremost tenor living, until Bonci, the incomparable tenor of the present days, sang some seven or eight years ago the role of Fernando. Then he sang with an art and an inspiration never equaled except by his singing of last night. Is the Bonci of today the Bonci of those days? Most emphatically so. His voice has gained in volume, especially in the low and middle registers; his art, then exquisite, is now ever so much more so than before. He has shown himself a singer of indisputable merit. In the "Spirto gentil" he brought the house down and those who best remember their Gayarre were the most fervent in their applause. His delivery of the romanza "Una vergine" in the first act was the forerunner of the triumph achieved in his superb high C which confirmed the worthy successor of the great Gayarre.—Diario Universal.

The opera which always recalls to our minds the name of Julian Gayarre was chosen by Bonci, the celebrated tenor, for his first appearance this season before the competent and severe public of Madrid. The selection was fortunate, because in our opinion there is not at the present time another tenor capable of singing better than Bonci sang it, the role of Fernando in the opera by Donizetti.

Bonci's voice continues to be sweet, of wonderful tone, extensive and as powerful as it ever was.

The technic of the tenor is universally acknowledged and he has listened to enthusiastic applause in all the best lyric theatres of the world.

On his first appearance he was greeted with friendly manifestations from those who recall his previous seasons in Madrid and the marvelous interpretation he gave to the role of Don Octavio in Mozart's opera "Don Juan," at the time of the festivals organized for the coronation of His Majesty, Alfonso XIII.

The public of Madrid reserves its judgment of all Fernandos, for the famous romanza and the duets in the fourth act. Bonci, aware of this, outdid himself in this part of the opera and obtained for it the most enthusiastic ovation.

The "Spirto gentil," sung with passion, clearness and immense pathos, brought forth general applause from the audience, but Bonci very wisely refrained from an encore.

After the final duet, sung with real "entrain," Bonci was the recipient of numerous curtain calls.—El Heraldo de Madrid, December 5, 1913. (Advertisement.)

MILWAUKEE SYMPHONY ORCHESTRA'S FIFTH CONCERT.

Varied Program Well Played—Chicago Artists Attract Large and Fashionable Audience.

Milwaukee, Wis., December 28, 1913.

The fifth concert of the Milwaukee Symphony Orchestra, under the direction of Hermann Zeitz, took place at the Auditorium, December 14, with Carolyn Cone as soloist. The program was opened by the "March of Homage" from "Sigurd Josalfar," by Grieg. (This was followed by the familiar "Jubilee" overture by Weber, which was given an excellent performance. The symphony selected for this concert was the "Oxford" by Haydn, played with much delicacy and refinement. The division of the orchestral program was made by the Liszt E flat piano concerto, played by Miss Cone, who is a talented pupil of the eminent Swiss pianist, Rudolph Ganz. Miss Cone achieved a personal triumph with this work and was given an ovation at the close which must have been most gratifying to the young artist. She possesses a big piano tone and her technical equipment is a most reliable one. She plays everything with fine rhythmic sense and good tonal balance, and while the concerto displayed to a large degree Miss Cone's great brilliancy of execution, she was not found wanting in the more poetical and musical portions of the work. She was obliged to give an encore and added the Strauss "Blue Danube" paraphrase by Schulz-Elver, which proved that her skill as a pianist had not been exhausted in the concerto. The "Mignon" overture was given a spirited reading by Mr. Zeitz and was the most successful of the orchestral numbers. The berceuse for string orchestra by Jaernefelt and the minuetto by Bolzoni were delightful, and Mr. Zeitz added the barcarolle from "Tales of Hoffman" as an encore, which greatly pleased the large audience. The "Danse des Sylphs," "Minuet des Follets" and the "March Hongroise" from the "Damnation of Faust," by Berlioz, brought the program to a brilliant close.

The joint recital given by Sibyl Sammis-MacDermid, the Chicago soprano, and Amnon Dorsey Cain, baritone, of this city, at the Athenaeum, Thursday evening, December 11, attracted a large and fashionable audience. Sibyl Sammis-MacDermid has been heard several times in Milwaukee, but her singing on this occasion aroused great enthusiasm and she was recalled many times. Her rich, vibrant soprano voice was especially effective in the "Scene du Miroir" from Massenet's opera, "Thais." This was delivered with much dramatic fervor, splendid enunciation and a nice regard for phrasing seldom equalled in the concert performances of operatic excerpts. In response to the insistent demand for an encore she gave an exquisite reading of MacFadyen's "Cradle Song." Mrs. MacDermid's singing of a group of songs composed by her gifted husband, who acted as her accompanist, was perhaps the most enjoyable number on the program. The group included "Charity," which has been sung here by Mme. Jomelli, Mme. Alda and Evan Williams, and three less familiar songs—"Sacrament," "If I Knew You and You Knew Me," and a manuscript song, "If You Would Love Me." These songs have much musical charm and are distinctly singable; they gave ample evidence of the real talent for composing possessed by Mr. MacDermid. Mrs. MacDermid brought all her artistic resources (and they are many) to bear upon these songs, and her interpretations were faultless. Her accompaniments were beautifully played by Mr. MacDermid. Mr. Cain revealed a resonant baritone voice of considerable range and flexibility, and was at his best in the old Italian arias and also in the duos, which he sang with Mrs. MacDermid. While these numbers sound a trifle old fashioned, they served to display Mr. Cain's musically qualities. He sings with much authority and was successful with such numbers as "Honor and Arms," by Handel, and Sinding's fugue, both being sung with considerable technical skill. The numbers selected by Mr. Cain were nearly all of a somber character and this made his singing seem somewhat monotonous. However, the impression he made was a very favorable one, and in a more varied program his work should be even more enjoyable. Charles W. Dodge, who acted as accompanist for Mr. Cain's solo numbers and the duos, played admirably and added not a little to the pleasure of the evening.

On the same evening Adams Buell, pianist, assisted by Louis la Valle, baritone, and Ruth Collingbourne, violinist, gave the first faculty concert of the Marquette University Conservatory of Music at the Pabst Theatre. The program was as follows: Sarabande (transcribed by Godowsky) (Lully), capriccio (transcribed by Godowsky) (Dandrieu), gavotte (transcribed by Brahms) (Gluck), menuette (transcribed by Cairati) (Mozart), caprice (transcribed by Schumann) (Paganini), Adams Buell; Vulcan's song (from "Philemon et Baucis") (Gounod), "Autumn Sadness," op. 5, No. 1 (Nevin), "To Anthea" (Hatton), Louis la Valle (Anton Bumbalek at the piano);

"Sonata Tragica," op. 45 (MacDowell), Adams Buell; "Faust" fantasie (Wieniawski), Ruth Collingbourne (Harrison Hollander at the piano), "Sunset," op. 76, No. 4 (Dudley Buck), "Rolling Down to Rio" (Edward German), "Song of the Sword" (from the opera "Tofana") (Clough-Leigher), Louis la Valle; "Rigaudon," op. 204, No. 3 (Raff), "Etude," op. 36, No. 13 (Arensky), "To a Toy Soldier" (Warner), "Lento" (Scott), "Turkish March" (by request) (arranged from Beethoven's "Ruins of Athens") (Rubinstein), Adams Buell.

ALEXANDER MACFADYEN.

Adela Bowne in America.

Adela Bowne, the soprano, following some months of study with Sebastiani in Naples, went to Paris, where she coached with Trabadello. She has roles in the following



ADELA BOWNE.

operas of her repertoire: "Aida," "Ballo in Maschera," "Tosca," "Cavalleria Rusticana," "Mefistofele," "Madama Butterfly," and it is possible she will be heard in America in them: Both Signor Sebastiani and Senor Trabadello were loud in their praises of the beautiful voice and singing of this attractive American girl, of whose charming personality some idea may be obtained from the accompanying picture. While in Italy she sang at Capri, at the Villa Torricelli (Miss Perry). Arrived in London she was at once engaged to assist at a recital at the American Embassy, when, beside the Ambassador from the United States, Mr. Page, Rev. Henry van Dyke, Minister to Holland, was among the guests. She sang at an organ recital in the church where she was married, St. Clement Danes, and was wanted for similar engagements, both there and elsewhere. On New Year's Eve she sang at a musicale given at Hotel Claridge, Broadway and Forty-fourth street, New York, by Mr. Petit. In January she sings at an affair at Hotel Tourraine, Brooklyn.

In private life Miss Bowne is Mrs. Henry Philip Kirby, wife of the prominent architect of that name, to whom she was married in London, November 21. They are at Hotel Claridge, Broadway and Forty-fourth street, during the month of January, and, depending on Miss Bowne's engagements, may remain longer.

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Goodson "A Revelation of Pianism."

Katharine Goodson played with the Philadelphia Orchestra in Cleveland, Ohio, on December 12. Three eminent critics of that city gave uniform praise to the pianist's art, as the following excerpts affirm:

The artistic climax of the program was the Paderewski piano concerto played in splendidly comprehensive style by Katharine Goodson. Its playing was a revelation of pianism in its highest realization; temperament, touch vital and elastic, technic coruscating and admiration impelling all were in evidence to mark the performance as exceptional and memorable. Paderewski himself could have done it no better.

After repeated recalls the pianist was induced to respond with an encore, which she played with scintillating brilliancy and delicacy of touch. The concerto was a lull in the orchestral tempest and a pean of praise for the pianist and composer.—Cleveland Press.

The third concert of the symphony course was given at Gray's Armory Friday evening by the Philadelphia Symphony Orchestra with the English pianist, Katharine Goodson, as the bright particular star.

Miss Goodson's success was immediate and complete. After the Paderewski concerto there was a veritable whirlwind of applause, in response to which she played with scintillating virtuosity. Gernsheim's little known "Aeolus." Miss Goodson's gifts are of the highest order, both technically and temperamentally.—Cleveland News.

Katharine Goodson, the English pianist, played in Cleveland for the first time.

It's a rather easy matter to count women pianists on the fingers of one hand.

But certain it is, Clevelanders added another name to the list last night after hearing Miss Goodson. Her performance of the Paderewski concerto and the rendition of the César Franck symphony in D minor shared stellar positions in the program.

There was perhaps an added interest in the concerto, on account of the visit of the composer here next Monday night.

It abounds in technical difficulties throughout two movements. Romance, second movement, is a plaintively sweet melody, woven around a delicate and alluring orchestral accompaniment.

Miss Goodson scored a big success. She was recalled so many times that one lost count, and then she finally played the airy



KATHARINE GOODSON.

little "Aeolus" by Gernsheim as an encore.—Cleveland Plain Dealer. (Advertisement.)

Celene Loveland's Sympathetic Playing.

There is a peculiarly sympathetic note in the playing of Celene Loveland which appeals equally to all classes. A little incident illustrating this occurred a few days ago.

Miss Loveland had been busily at work at the piano and had been playing for some little time when something impelled her to turn around and look through the doorway opening into an adjoining room. There, to her astonishment, were assembled the whole corps of servants from the chef to the chambermaid. They had been drawn from their work by the sound of her playing, and had assembled one by one and remained quietly standing listening to her play. One of the servants remarked to Miss Loveland, upon her discovering their presence, that her playing had been "a perfect revelation" to him.

When a couple of days passed without hearing her play, one of them remarked upon his return: "I can do my

work better when I hear you play, and it makes hard work seem easier."

PROVIDENCE NEWS.

Providence, R. I., December 30, 1913.

The University Glee Club, of Providence, announces two concerts for the season of 1913-1914. Berrick Schloss again is acting as director. The soloists will be Beatrice Harrison, cellist, and Mary Jordan, contralto.

Henri Faucher, the violinist, is having an extremely busy season. During the week of December 8 he appeared three evenings in recital. He was assisted at the piano by Mrs. Faucher.

The management of the Keith Theatre presented an innovation last week. One of the headliners on the bill was Rae Elinore Ball, a young violinist; and immediately following the close of the regular matinee on Tuesday Miss Ball appeared in a complimentary recital of classic music. Miss Ball is engaged in vaudeville work, it is said, so that she may be able to study abroad. Miss Ball was accompanied by Mme. Charbonnel.

Evangeline Larry, violinist, gave a delightful recital in her studio last week, presenting Leon van Vliet, cellist, of Boston, and Edith Gyllenberg, pianist, of this city. The work of Mr. van Vliet is too well known to require further praise or comment, and Miss Gyllenberg, as usual, delighted her audience. At the close of the musicale ices were served.

The program follows: "Elegie," from Trio, Arensky, "Bolero," Arlos, Miss Larry, Miss Gyllenberg, Mr. van

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accompanied by

Mr. André Benoit

—STEINWAY PIANO—
USED

Vliet; "Minuet and Gavotte," from Sonata, Veracini, Miss Larry; "Reverie," Debussy, "Sundown," Helen Hopekirk, Miss Gyllenberg; "Reverie," Dunkler, Minuet in G, Beethoven, "Prelude," Chopin, "Tarantelle," Fitzenhagen, Mr. van Vliet.

Hans Schneider gave an interesting lecture on Verdi's "Requiem" in Manning Hall on December 17. His opening remarks were devoted to the life of Verdi and the lecture was interestingly illustrated throughout by excerpts played upon the piano by Mr. Schneider. The lecture was largely attended and highly commented upon.

At his recent engagement in Keith's Theatre, this city, David Bispham packed the theatre at every performance. Among the numbers which he featured were "The Raven" (given two nights by request), "The Banjo," "Danny Deever," "Two Grenadiers," "Pretty, Pretty Maiden," "Down among the Dead Men," and the "Pagliacci" prologue.

An interesting organ recital was given at the State Sunday School Convention at the First Universalist Church by Myron C. Ballou. The program was as follows: Concert overture in C minor, Hollins; prayer from "Jewels of the Madonna"; fantasia in D minor, Mozart; Pilgrims' Chorus from "Tannhäuser"; two fragments from "Tristan," Wagner; and "Risolutio," Parker.

Helen R. Chandler, pupil of Mrs. Raymond Wesley, gave a delightful song recital, assisted by Alfred Buckley, in the MacDowell room of the Music School. The program follows: Love and nature: "O My Garden Full of Roses," Clarke; "Just You," Brown; "Dreaming," Hawley; "The Call of the Woods," Bath; "A Winter Lullaby," De Koven; Slumber songs: "Slumber Tree," Novello; "Going a-Dreaming," Neidlinger; "Japanese Cradle Song," Salter; "Where Dreams Are Made," Johnston; "Mother o' Mine," Tours. Southern dialect songs: "A Banjo Song," Homer; "You'll Git Heaps o' Lickin's," Clarke;

"Since You Went Away," Johnson; "Ole March Win'," Hazzard; "Invictus," Huhn. Night and day: "If I Could Be a Little Star," Coverley; "I Love the Moon," Rubens; "The Moon and the Star," Saar; "Sunbeams," Ronald.

Loyal Shawe recently appeared in a song recital in Memorial Hall, and, as usual, delighted his audience. Mme. Charbonnel assisted with solos which won great favor, and it is not overstepping the mark to say that her accompaniments are delightful.

WM. PLACE, JR.

A Future Tenor—Perhaps.

Walter Bassi, son of Amadeo Bassi of the Chicago Grand Opera Company, may become a singer—probably a tenor. Young Bassi is always punished for singing in



WALTER BASSI.
A future tenor.

the class room and has been put in the corner many times for voicing the "Celeste Aida" free of charge during lesson hours. Amadeo Bassi told a MUSICAL COURIER representative that while his son was singing his repertoire free of charge at school, he (Bassi) was making a good salary singing for glory and applause, and also for dollars. Amadeo Bassi is very proud of his son Walter and Walter is extremely fond of his famous father.

Anne Stevenson Recital January 11.

The third of the monthly studio recitals given by Anne Stevenson, in her Carnegie Hall studio, New York, is announced for the coming Sunday, January 11, at 8:30 o'clock. A program of modern music will be sung by pupils who are well advanced, Frederick Dixon playing the accompaniments.

Florence Austin Goes Home for Holidays.

Florence Austin, the American violinist, went to her home at Minneapolis, Minn., to spend the holidays with her parents and sister, the latter being the well known organist, a Dethier pupil. She expected to return to New York ere this appears in print.

In Tune.

Though the late Lord Kelvin had his merry moods, according to an exchange, he was not very much of a wit. However, he once made a joke that was very characteristic in its completeness. While he was working at his deep-sea sounding apparatus a brother scientist asked him the use of a big coil of piano wire he was carrying with him.

"It is for sounding," was the reply.

"What note?" asked the questioner.

"The deep C," came the answer.—Philadelphia Ledger.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Allen, Paul—"Coquette" (cello), played by Frederick Preston Search, Opera House, Klamath Falls, Ore., November 15, 1913.

—"Coquette" (cello), played by Frederick Preston Search, High School Auditorium, Nordhoff, Cal., November 23, 1913.

Bauer, Marion—"Over the Hills" (song), sung by Edna Wolverton, Warford School of Music, Morristown, N. J., November 14, 1913.

Bliss, Paul—"The Feast of the Red Corn" (American Indian operetta), sung by the Chaminade Club and the Soldan Orchestra, the Frank Louis Soldan High School, St. Louis, Mo., November 28, 1913.

Brown, Mary Helen—"Plaint," "The Gift" (songs), sung by Vernon Archibald, Town Hall, Nahant, Mass., August 21, 1913.

Buck, Dudley—"He Shall Come Down Like Rain" (anthem), sung by choir First Methodist Church, Texarkana, Ark.-Tex., November 16, 1913.

—"When the Heart Is Young," "Where Did You Come From?" (songs), sung by Elizabeth Eastwood Luce, Lincoln, Neb., November 22, 1913.

—"Come in the Stilly Night" (quartet), sung by the Edmund Wiley Male Quartet, First Baptist Church, Memphis, Tenn., December 5, 1913.

Cadman, Charles Wakefield—"A Nubian Face on the Nile" (piano), played by Miss Love, New England Conservatory Club, Portland, Ore., November 21, 1913.

—"I Hear a Thrush at Eve," "I Found Him on the Mesa," "I Don't Care" (songs), sung by Mrs. E. B. Piper, New England Conservatory Club, Portland, Ore., November 12, 1913.

—"At Dawning" (song), sung by Christine Dale, Wednesday Musical Club, Texarkana, Ark.-Tex., October 8, 1913.

—"Sayonara" (song cycle), sung by Katherine Galloway and Horatio Rench, Aeolian Hall Studio, New York, November 25, 1913.

—"At Dawning" (song), sung by Philip Spooner, Brunswick Hall, New Brunswick, N. J., November 10, 1913.

—"From the Land of the Sky-Blue Water" (cello), played by Frederick Preston Search, Auditorium of the Thatcher School, Nordhoff, Cal., November 28, 1913.

—"Idyls of the South Sea" (song cycle), sung by Christine Miller, the Nevin Club, Corsicana, Tex., November 22, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by Mary Forman, Belhaven College, Jackson, Miss., November 13, 1913.

—"As In a Rose Jar," "I Hear a Thrush at Eve," "I Found Him on the Mesa," "The Groves of Shiraz," "At Dawning," "Far Off I Hear a Lover's Flute," "The White Dawn Is Stealing," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by Princess Tsianina Redfeather, Fortnightly Musical Club, Jenkins Music Hall, St. Joseph, Mo., December 1, 1913.

—"Dawn," "Melody in G Flat," "The Pompadour's Fan," "Beside the Niobrara," "Kawas, Thy Baby Is Crying," "The Thunder Bird Comes From the Cedars" (piano), played by the composer, Fortnightly Musical Club, Jenkins Music Hall, St. Joseph, Mo., December 1, 1913.

Campbell-Tipton—"A Spirit Flower" (song), sung by Genevieve Peck, Rose City Park Club, Portland, Ore., October 13, 1913.

—"A Spirit Flower" (song), sung by Frederick Gunster, Music Study Club, Birmingham, Ala., December 2, 1913.

—"A Spirit Flower" (song), sung by Letitia Gallaher, Town Hall, Nahant, Mass., August 21, 1913.

—"Fool's Soliloquy" (song), sung by Charles W. Clark, Fine Arts Theatre, Chicago, November 30, 1913.

—"If I Were King" (song), sung by John Barnes Wells, Federation Hall, Elmira, N. Y., December 2, 1913.

Downing, Lulu Jones—"I Love My Jean," "Only a Rose," "June" (songs), sung by Isabel Richardson, Hotel La Salle, Chicago, November 24, 1913.

—"June" (song), sung by Letitia Gallaher, Town Hall, Nahant, Mass., August 21, 1913.

—"Apparitions," "A Vision Beautiful," "June," "Think No More, Lad" (songs), sung by Charles W. Clark, Fine Arts Theatre, Chicago, November 30, 1913.

—"Only a Rose," "Apparitions," (songs), sung by Guy C. Latchof, Findlay College Conservatory, Findlay, Ohio, November 4, 1913.

Federlein, Gottfried H.—"Legend" (organ), played by William J. Kraft, City of New York, Department of Education Public Lectures, Erasmus Hall High School, Brooklyn, November 30, 1913.

—"Legend" (organ), played by William J. Kraft, City of New York, Department of Education Public Lectures, Eastern District High School, Brooklyn, December 7, 1913.

—"Legend" (organ), played by James R. Gillette, Corn Hill Methodist Episcopal Church, Rochester, N. Y., November 25, 1913.

—"Legend" (organ), played by Herbert F. Ellingford, St. George's Hall, Liverpool, England, December 6, 1913.

—"Legend" (organ), played by Sumner Salter, Williams College, Williamstown, Mass., December 3, 1913.

Foote, Arthur—"Irish Folksong" (song), sung by Winifred Mason, Aeolian Hall Studio, New York, November 18, 1913.

Freer, Eleanor Everest—"The Shepherdess," "When Is Life's Youth?" (songs), sung by Cecil Fanning, Eleventh Tiffin Musicale, Crystal Ballroom, The Blackstone, Chicago, December 8, 1913.

Grant-Schaefer, G. A.—"The Sea" (song), sung by Christine Miller, Orpheus Club, Cincinnati, Ohio, December 4, 1913.

—"The Sea" (song), sung by Christine Miller, the Nevin Club, Corsicana, Tex., November 27, 1913.

—"The Sea" (song), sung by Christine Miller, Music Study Club, Birmingham, Ala., December 2, 1913.

—"The Wind Speaks" (song), sung by Guy C. Latchof, Findlay College Conservatory, Findlay, Ohio, November 4, 1913.

Homer, Sidney—"Dearest" (song), sung by Christine Dale, Wednesday Music Club, Texarkana, Ark.-Tex., October 8, 1913.

—"Dearest" (song), sung by Emma Loeffler, Metropolitan Theatre, Cleveland, Ohio, December 7, 1913.

—"A Banjo Song" (song), sung by Belle Stowell, Meriden, Conn., November 26, 1913.

—"A Banjo Song" (song), sung by Ethelyn Moise Weare, Amesbury, Mass., November 17, 1913.

—"How's My Boy?" (song), sung by Frederick Gunster, Music Study Club, Birmingham, Ala., December 2, 1913.

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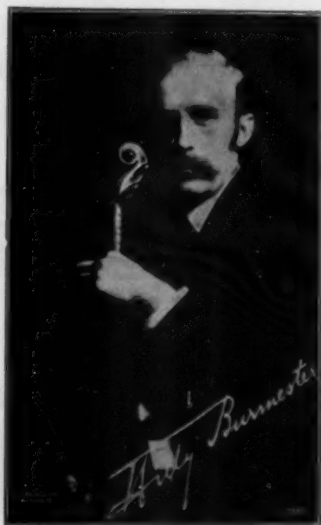
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- "Dearest" (song), sung by Gertrude Kastholm, Town Hall, Nahant, Mass., August 21, 1913.
 —"Uncle Rome" (song), sung by Charles W. Clark, Fine Arts Theatre, Chicago, November 30, 1913.
 —"The Last Leaf" (song), sung by Cecil Fanning, Eleventh Tiffin Musicale, Crystal Ballroom, The Blackstone, Chicago, December 8, 1913.
 —"Uncle Rome" (song), sung by Emilio de Gogorza, Rubinstein Club, Grand Ballroom, Waldorf-Astoria, New York, December 9, 1913.
 Le Massena, C. E.—"Nachtlied" (song), sung by Lyndon Wright, Armory, Freehold, N. J., October 28, 1913.
 MacDowell, Edward A.—"Thy Beaming Eyes" (song), sung by Beatrice McCue, Broadway Presbyterian Church, New York, December 1, 1913.
 —Fourth Sonata, Keltic (piano), played by Allan Bacon, Musical Art Hall, St. Louis, Mo., November 17, 1913.
 —"Romanze" in E minor (cello), played by Frederick Preston Search, auditorium of the Thatcher School, Nordhoff, Cal., November 28, 1913.
 —"Polonaise" (piano), played by Marguerite Stillwell, Walker Art Gallery, Liverpool, England, November 19, 1913.
 —"To a Wild Rose" (piano), played by L. H. Baldwin, Belhaven College, Jackson, Miss., November 13, 1913.
 —"From an Indian Lodge," "Scotch Poem," "To the Sea" (piano), played by A. S. Berghauer, Belhaven College, Jackson, Miss., November 13, 1913.
 —"At An Old Trysting Place," "To a Wild Rose," "Romanze in E Minor" (cello), played by Frederick Preston Search, Potter Opera House, Santa Barbara, Cal., December 4, 1913.
 Nevin, Ethelbert—"Love Song" (piano), played by Marguerite Stillwell, Walker Art Gallery, Liverpool, England, November 19, 1913.
 —"The Nightingale's Song" (song), sung by Christine Miller, The Nevin Club, Corsicana, Tex., November 27, 1913.
 —"The Nightingale's Song" (song), sung by Christine Miller, Music Study Club, Birmingham, Ala., December 2, 1913.
 —"Narcissus" (organ), played by Herbert F. Ellingford, St. George's Hall, Liverpool, England, December 6, 1913.
 —"The Rosary" (song), sung by James A. Murphy, St. Michael's Church, Lowell, Mass., October 26, 1913.
 Rogers, James Hotchkiss—"My Star" (song), sung by Katherine Galloway, Aeolian Hall studio, New York, November 25, 1913.
 —"A Love Note" (song), sung by Ethelyn Morse Weare, Amesbury, Mass., November 17, 1913.
 —"Love Has Wings" (song), sung by Florence MacMillan, Southland Club, Waldorf-Astoria, New York, November 29, 1913.
 —Overture in B minor (new), (organ), played by Sumner Salter, Williams College, Williamstown, Mass., December 3, 1913.
 Salter, Mary Turner—"For Memory" (song), sung by Phyllis Dearborn, studio recital, Worcester, Mass., December 4, 1913.
 —"After Glow" (song), sung by Miss S. L. Dexter, studio recital, Worcester, Mass., December 4, 1913.
 —"A Little While," "Serenity" (songs), sung by Mrs. C. M. Allen, studio recital, Worcester, Mass., December 4, 1913.
 —"Last Night I Heard" (song), sung by Florence MacMillan, Southland Club, Waldorf-Astoria, New York, November 29, 1913.
 —"The Sweet of the Year" (chorus), sung by Rubinstein Chorus, Grand Ballroom, Waldorf-Astoria, New York, December 9, 1913.
 Search, Frederick Preston—"Butterfly Waltz," "Reverie of Lake Garda" (cello), played by the composer, Opera House, Klamath Falls, Ore., November 15, 1913.

- "Butterfly Waltz" (cello), played by the composer, auditorium of the Thatcher School, Nordhoff, Cal., November 28, 1913.
 —"Butterfly Waltz" (cello), played by the composer, High School auditorium, Nordhoff, Cal., November 23, 1913.
 —"Reverie of Lake Garda" (cello), played by the composer, auditorium of the Thatcher School, Nordhoff, Cal., November 28, 1913.
 —"Reverie of Lake Garda," "Butterfly Waltz," "Minuet in D Major" (cello), played by the composer, Potter Opera House, Santa Barbara, Cal., December 4, 1913.
 —"Minuet in D" (first time), "Reverie of Lake Garda," "Butterfly Waltz," (cello), played by the composer, auditorium of the State Normal School, Los Angeles, Cal., December 1, 1913.
 Ward-Stephens—"Among the Sandhills" (song), sung by Mildred Faas, Musicians' Club of New York, New York, November 25, 1913.
 —"To Horse! To Horse!" (song), sung by Arthur Phillips, Musicians' Club of New York, New York, November 25, 1913.
 Ware, Harriet—"Boat Song" (song), sung by Lilly Dorn, Morris High School Bronx, New York, November 21, 1913.
 —"Song of the Sea" (piano), played by Maude Gesner, New England Conservatory of Music, Portland, Ore., November 12, 1913.
 —"Mammy's Song" (song), sung by Frederick Gunster, Music Study Club, Birmingham, Ala., December 2, 1913.
 —"Song of the Sea" (piano), played by L. H. Baldwin, Belhaven College, Jackson, Miss., November 13, 1913.
 Wells, John Barnes—"If I Were You" (song), sung by Mrs. Charles S. Conklin, Century Theatre Club, Astor Hotel, New York, November 28, 1913.
 —"The Elf Man" (song), sung by Horatio Rench, Aeolian Hall studio, New York, November 25, 1913.
 —"The Owl," "Why?" (songs), sung by the composer, Federation Hall, Elmira, N. Y., December 2, 1913.

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English Praise Schelling's Playing.

Appended are recent press criticisms which followed the appearance of Ernest Schelling, the American pianist, in Birmingham and Manchester, England:

Ernest Schelling was the only performer to make a first appearance in Birmingham last evening; and the sooner he returns the better we shall like it. His first piece, the colossal fantasy and fugue in G minor, played here by Paderewski on his last visit, and we may add, by James Stimpson as his trial piece on the Town Hall organ some seventy years ago, was superbly given, better, in fact, than ever we heard it from a pianist.

Moreover, Mr. Schelling played with an ease which reminds us of the old saying about shelling peas. A Chopin piece, the "Chant Polonais," and the tenth rhapsody of Liszt found him equally strong in the pyrotechnic-romantic, and awakened a desire to hear him in music of greater depth and intensity of feeling.—Birmingham Gazette and Express, November 25, 1913.

Mr. Schelling is a performer of the Sturm und Drang School, equipped with a superb and flawless technique, a master of the keyboard. He also gave Chopin's "Chant Polonais" very finely. Then came Liszt's tenth Hungarian rhapsody, an eccentric composition full of tricks, which one might almost call a study in "glissando" passages. An encore, Chopin's nocturne in F sharp, followed.—Birmingham Mail, November 25, 1913.

Great earnestness and unbounded confidence of attack and touch characterized Ernest Schelling's piano solos. He is a thoroughly sound and accomplished player, and we hope soon to have the opportunity of hearing him play with an orchestra in Manchester.—Manchester Courier, November 26, 1913.

Ernest Schelling was the piano soloist, and he appealed to the audience as much as the other artists. His playing of a fantasy and fugue by Bach was excellent, as was his rendering of "Chant Polonais" (Chopin).—Manchester Evening Chronicle, November 26, 1913.

The concert was opened by an imposing rendering of Bach's great organ fugue in G minor transcribed for the piano, in which the executive abilities of Mr. Schelling enabled him to make light of the enormous technical difficulties of the piece, and to give an interpretation which revealed all the grandeur the work contains.—Manchester Evening News, November 26, 1913.

The pianist was Ernest Schelling, who has already appeared at a Halle concert here. His interpretation of Liszt's tenth rhapsody had much brilliance, and the startling glissando passages were cleverly executed.—London Daily Mail, Manchester Edition, November 26, 1913.

Ernest Schelling's was the style with which we were least familiar, though we recall a former visit to Manchester. In such a piece as the tenth Hungarian rhapsody by Liszt he gave a certain suggestion of the nationalism of the music, but he was always principally concerned with the finish of his playing, and this was better seen in the Bach fantasy and fugue in G minor, with which the concert opened.—Manchester City News, November 26, 1913. (Advertisement.)

Mrs. Newgold—Genevieve—Albertine—you are not playing that duet together. One of you is a bar ahead of the other Genevieve (proudly)—Well, I was the one ahead, anyway.—Puck.

BACH-HANDEL CONCERT GIVEN AT PITTSBURGH.

Third Program of the Art Society Proves Interesting—
Mozart Club Appears in Annual "Messiah" Performance—Debut of a New Chorus.

Pittsburgh, Pa., January 2, 1914.

The Art Society gave its third program in Carnegie Music Hall on Friday evening, December 19. The program on this occasion contained compositions of Bach and Handel, presented by Charles Heinroth, city organist; Christine Miller and Nicholas Douty. While a program of Bach does not, as a rule, necessitate the hanging out of an S. R. O. sign, the appearance of not only such noted musicians, but wonderful interpreters of Bach music attracted quite a good sized audience. While many different opinions were expressed, good, bad and indifferent, regarding this concert, the same was particularly interesting to the writer, who feels that too much space cannot be given to a program of such splendid merit. While it must be admitted that Bach music is dry to the average listener, it is also true that Carnegie Hall could easily be filled with musicians, teachers and students alike who would find the effect very broadening in their work. In presenting such programs each year, the Art Society is doing a work which is bound to bear fruit in the future. Figuratively speaking, Pittsburgh has been satisfied with too much broth and not enough solid food of the Bach-Handel type. More enthusiasts for this sort of a program would more than likely have kept a Pittsburgh orchestra on the map. Well, to get back to earth, the program opened with a Bach fantasy and fugue in G minor, followed by three choral preludes played by Mr. Heinroth in his usual finished style and musicianly interpretation. Miss Miller followed with another group of Bach. This fine contralto's work hardly needs comment, as it is always of such a superior class that we have come to expect the best from her at all times. Mr. Douty then sang the recitative and aria, "Fast My Bitter Tears Are Flowing" and "Haste, Ye Shepherds," from the Christmas oratorio. While it is said that Mr. Douty has made several appearances in past years, this was undoubtedly his first appearance as far as the majority was concerned. He is, without question, one of the best artists appearing here in recent years. He not only possesses a tenor voice of wonderful beauty, but uses it in masterful style. His first group was replete with technical difficulties, characteristic of Bach. In delightful contrast to the Bach numbers, the entire second half of the program was devoted to the beautiful melodies of Handel. Mr. Heinroth opened this part, his group including the Pastoral Symphony, from "The Messiah," and Mr. Douty followed with "Total Eclipse," from "Samson," and "Waft Her Angels," from "Jephtha." The writer does not wish to lapse into space again, although it is a great temptation in this instance, as the singer appeared to wonderful advantage in these numbers. Perfect tone placement, breath control, beautiful color, in fact all the things that are dear to the heart of the singer, were displayed in these numbers. He was repeatedly recalled, as was Miss Miller, who followed with "He Shall Feed His Flock," from "The Messiah." As an oratorio singer Miss Miller is regarded as one of the best in America, so it would be superfluous for the writer to endeavor to add to what already has been said by the leading critics of the country. Mr. Heinroth closed this delightful program by playing the introduction and allegro from Handel's organ concerto in G minor. Just one suggestion to the Art Society—why not have Mr. Heinroth, Miss Miller and Mr. Douty in another Bach-Handel program next year? Three great interpreters of two great composers. What more could we ask? The program follows:

JOHANN SEBASTIAN BACH.

Fantasy and fugue in G minor.
Three chorale preludes—
Nun freut Euch. (Be Glad Now.)
An Wasserflüssen Babylon. (By the Waters of Babylon.)
In Dir ist Freude. (In Thee is Gladness.)
Pascaglia.

Mr. Heinroth.

Cantata, Schlage doch, gewünschte Stunde.
Aria, Slumber, Beloved. (Christmas oratorio.)
Air, My Heart Ever Faithful. (Whitsunday cantata.)

Miss Miller.

Recitative and aria, Fast My Bitter Tears Are Flowing.
(My Spirit Was in Heaviness.)
Haste, Ye Shepherds. (Christmas oratorio.)

Mr. Douty.

GEORGE FREDERICK HANDEL.

Overture to The Occasional Oratorio.
Pastoral symphony, Messiah.
Mr. Heinroth.
Recitative and aria, Total Eclipse (Samson).
Recitative and aria, Waft Her, Angels (Jephtha).
Mr. Douty.
Recitative and air, He Shall Feed His Flock (Messiah).
Air, Come, Beloved (Atalanta).
Miss Miller.
Introduction and allegro from organ concerto in G minor.
(Cuckoo and Nightingale.)
Mr. Heinroth.

The annual performance of "The Messiah" was given by the Mozart Club in Carnegie Music Hall, Friday even-

ing, December 26. The quartet of soloists this time included Dan Beddoe, tenor; Mabel Sharpe-Herdien, soprano; Ida May Heatley, contralto, and Arthur Middleton, bass. The presentation was undoubtedly the best the club has offered in several years. There was a notable change in the personnel, the tenors and bases, particularly the tenors, have been woefully weak in the past two or three years, while the contralto and soprano sections were overstocked. On this occasion, however, the chorus was greatly strengthened, the parts being evenly balanced, no voice predominating, and the result was a splendid performance from every standpoint. Not a small part of the evening's success should be credited to Charles Heinroth, who played the accompaniments for the entire oratorio, assisted by three violins and a flute. This was a decided improvement over the orchestras of past years, which were never satisfactory. Mr. Heinroth, on the other hand, gave a finish to the performance which has heretofore been lacking; consequently he created an atmosphere which seemed to be an inspiration to the chorus. The solo quartet was also better than last season, Dan Beddoe displayed the same splendid tenor voice that won his recognition while a resident of this city, and sang his parts with fine style. Mabel Sharpe-Herdien, although a newcomer to this city, is very well known in the West. She proved herself a master of oratorio work. She has a splendid voice and knows how to use it. Miss Heatley, no doubt, won this opportunity as the result of her splendid singing last year with the Mozart Club in "The Stabat Mater." She has a voice well adapted to oratorio work on account of its richness in quality and fine range. Arthur Middleton, last but by no means least, sang the bass solos in the same wonderful manner that won him instant recognition when singing with the same club here last year. His singing of "Why Do the Nations?" is worth going a long distance to hear. Congratulations to Conductor McCollum and his able assistants for the way the club has been balanced up, and it is to be hoped the improvement will continue.

The new Haydn Chorus, Hollis Edison Davenney, director, made its first appearance in the First Baptist Church, Monday evening, December 22, with Charles Heinroth as

organ soloist. A Christmas festival was offered, Mr. Heinroth presenting the first half of the program and the chorus the latter half. About seven hundred were in attendance. The chorus did splendid work for a new organization, and should improve with age. The club numbers forty-five voices, the plan being to give a Christmas festival, one oratorio and one secular concert each season.

Francis Macmillen, the violinist, will make his first appearance in Pittsburgh, on Friday evening, February 9, in Carnegie Music Hall. HOLLIS EDISON DAVENNEY.

Reed Miller in Portland, Me.

Reed Miller, favorite tenor, was soloist at an organ recital in Portland, Me., November 27, when he sang to the usual large audience which gathers at the Auditorium concerts. Of his singing the Eastern Argus said next day:

Reed Miller of New York possesses a tenor voice of beautiful quality, fresh, vibrant, pure and powerful. He was heard in a varied program which showed to advantage his fine voice and dramatic ability as well as his breadth of delivery and admirable diction.

Mr. Miller was accorded a warm reception on his first appearance and it is hoped that the people of this city may have the privilege of hearing him again. (Advertisement.)

Anderson Artists' Mention.

Walter Anderson, the New York manager, received the following letter from Dr. Jules Jordan, of Providence, R. I., recently, which attests the merit of three Anderson artists:

Providence, R. I., December 23, 1913.

MY DEAR MR. ANDERSON—The "Requiem" was a great success and your three singers did themselves and you great credit. Miss Kerns was a delight from start to finish and Miss Potter sang better than I have ever heard her. Mr. Pagdin's voice has remarkable freedom and power at the top and he is always the perfectly reliable artist. I thoroughly appreciate all that they did to make the concert the great success that it was.

Sincerely yours,

(Signed) JULES JORDAN.

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Here is what the New York Critics said December 9th:

"An eminent virtuoso heard to splendid advantage."—*Globe*.

"A beautiful performance."—*Evening Post*.

"His fine artistry is well known."—*Tribune*.

"Sound musical judgment, a command of technique that is remarkable, and an abundance of power were again in evidence."—*Herald*

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Ethel Leginska Recital Notices.

Ethel Leginska's piano recital at Aeolian Hall, New York, on December 11, brought her again into conspicuous light before music lovers in general and piano lovers especially. She played a program embracing all styles, from Scarlatti to present day composers. Below are excerpts from seven metropolitan papers praising her playing, interpretation, technic, etc.:

Last season Ethel Leginska exhibited visible and audible phenomena that are frequently accepted as evidence of temperament. At her piano recital yesterday afternoon in Aeolian Hall she went to the opposite extreme, performing an interesting historical program, arranged in chronological order, in a manner surprisingly reserved.

At times the results she produced were delightful, as in Bach's prelude and fugue in E major, in Scarlatti's capriccio in E, which she played with the utmost digital daintiness and satin like delicacy of touch, and in Mendelssohn's scherzo.—New York Press, December 12, 1913.

She affects the Fannie Bloomfield Zeisler stoop and the Paderewski love of stage darkness, but she plays with distinction, good taste and understanding. She showed the necessary variety in expression her works involved, and her tone was always limpid as well as firm.—New York World, December 12, 1913.

The young woman has a remarkable talent; she understands how to get effects in her own untrammelled way and she makes the best of an exceedingly brilliant technic, which for flexibility and fluency is quite remarkable. Miss Leginska showed much versatility in style, and she aroused great enthusiasm at times.—Evening Mail, December 12, 1913.

One liked her rhapsodic treatment of the Bach E major prelude, an old piece that sounds ultramodern in its bold modulations. There was a fine incisiveness in Scarlatti's capriccio in E, as well as some finger work of lovely evenness and clearness. Her tone was most caressing in the adagio singled out from Mozart's F major sonata. Her performance of the Beethoven sonata was singularly satisfying. And so one might go through the program, for Mme. Leginska was highly successful in treating the pieces in the many styles represented. After so saying it is superfluous to dwell on the beauty of her technic or the poetic feeling with which she often infuses her playing.—Evening Globe, December 12, 1913.

Mme. Leginska's art has deepened since her last appearance and her playing yesterday was that of a pianist of splendid capabilities.



ETHEL LEGINSKA.

She was at her best in Scarlatti's capriccio in E and in the adagio from the sonata in F major. . . .

Mme. Leginska is an artist whose popular appeal will grow as she becomes better known.—New York Tribune, December 12, 1913.

When Ethel Leginska made her first New York appearance as a pianist a year ago, the most distinguished characteristics of her playing were her fiery temperament, her dash, power, brilliancy, as well as her poetic feeling. She gave a recital yesterday in Aeolian Hall in which she showed that her art has a different side that was not disclosed before. Her program consisted largely of music requiring or admitting of great delicacy in interpretation. . . . Her modern group was interesting—pieces by Reger, MacDowell, Ravel, Cyril Scott and Debussy.—New York Times, December 12, 1913.

One of the most satisfactory piano recitals of the season was heard yesterday afternoon when Ethel Leginska appeared in Aeolian Hall. The audience listened with close attention to her highly finished playing. She played with sound intelligence, poetical feeling, beauty of tone and smoothness.—New York Herald, December 12, 1913. (Advertisement.)

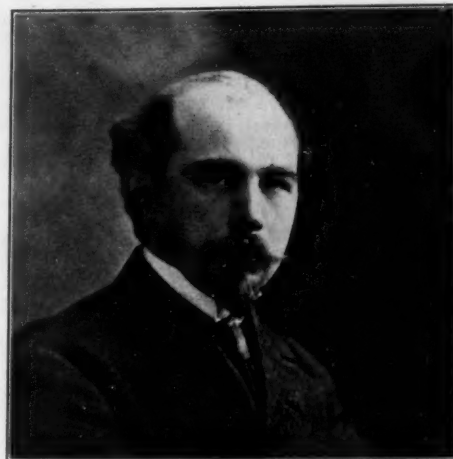
Heniot Levy's Sonata for Piano and Violin.

The sonata for piano and violin, op. 6, by Heniot Levy (dedicated to Leopold Godowsky), recently published by Ries and Erler, of Berlin, Germany, has attracted most favorable critical comment, as evidenced by the appended notices from representative German musical papers:

The C minor sonata for piano and violin, op. 6, by Heniot Levy, originated from a different emotional source than that by Dohnanyi, just mentioned. It has become the fashion among most modern musicians to shrug one's shoulders whenever the composer Rubinstein is mentioned, but how desirable would be for the most of them only a fraction of the big lines, the glowing fancy and sensuous wealth of melody which so distinguished Rubinstein! Many of these excellencies one may find to a considerable degree in Levy's sonata, which, besides, is of better workmanship than were Rubinstein's works. The construction resembles those of his prototype, without, however, revealing any direct borrowings. The composition is from a pianist and is dedicated to another, Professor Godowsky, hence the elaborate treatment of the piano. The violin

is treated as an instrument of song, frequently developing interesting double contrapuntal moments with the piano, of which I will especially mention the one above the bass of the finale. The piece is grateful for both players.—Berlin Signale, December 1, 1913.

A sonata for violin and piano in C minor by Heniot Levy, which is composed in strictly classic style, demands skillful and experienced ensemble artists. It reveals decidedly creative talent, the themes are throughout plastic and conceived on broad lines, although having a tendency toward diffuseness. Much passion is contained in the first movement, which is rhythmically strong, the scherzo being of especial charm. Warm emotion and sense for insinuating and yet not sentimental melody is characteristic of the adagio. Piquant and grateful for the ear is the scherzo. The



HENIOT LEVY.

finale is justly marked "allegro risoluto"; the second theme is powerfully effective. It is worth the while to occupy one's self with this sonata, which, by the way, is dedicated to Godowsky.—Die Musik, December, 1913.

Martha S. Steele's Program.

The program for the Sunday evening concert at the Pittsburgh Athletic Association, December 7, was given by Martha S. Steele, one of Pittsburgh's foremost contraltos. Her first group comprised "A Banjo Song" (Sidney Homer), "Gae to Sleep" (Fisher), "The Nightingale Song" (Nevin). Her next number was the aria, "My Heart at Thy Sweet Voice" (Saint-Saëns), of which Arthur Burgoyne, the Pittsburgh critic, wrote: "The number was well chosen, affording as it did full play to the excellent powers of the singer. Mrs. Steele has a voice of great beauty, rich, resonant and marked by the pathetic quality which constitutes the true contralto. Moreover, she has temperament and interpretative ability of a high order." After the final group, "Who is Sylvia" (Schubert), "The Eagle" (Grant-Schaeffer), and "Daybreak" (Mabel Daniels), Mrs. Steele sang Cadman's "The Moon Drops Low," which is so well suited to the dramatic quality of her voice, in response to an enthusiastic recall.

January 4, 1914, Adah Thomas gave her first musicale of the season at her studio, when Mrs. Steele presented the program, singing a group of Brahms' songs and numbers from "The Messiah."

Bernhard Steinberg to Give Recital January 11.

Bernhard Steinberg, the baritone, will make his first appearance in New York as a Liedersinger, January 11, in a song recital at Aeolian Hall. His program will consist of songs by Hugo Wolf, Loewe, Hausegger, Mendelssohn, Massenet, Tschalkowsky, Paskalov, Moussorgsky, Spross, Monroe, Brewer, Kramer and two songs especially written for him by Dr. Anselm Goetzl, the Viennese composer, whose comic opera, "Madam Flirt," is to be produced by the Shuberts, and "Die Zierpuppen" will be given at the Metropolitan Opera House later in the season. He will be the accompanist at this recital.

Mr. Steinberg toured Europe last year and received much praise from the London critics, who proclaimed him one of the few great baritones of the world. His coming appearance is expectantly awaited by the New York music loving public.

Jacobs Dates and Engagements.

Max Jacobs' engagements for January include twenty of the school concerts, such as he gave December 22 at Washington Irving High School, and in which a soprano, Raffaello Diaz, tenor, said to be a fine singer, and a pianist appeared, beside Mr. Jacobs in favorite violin solos. Following are his immediate dates: January 1, private musicale; January 8, Dover, N. J.; January 10, Bloomfield, N. J.; January 21, Waldorf-Astoria Hotel; January 23, Carnegie Lyceum, string quartet concert; January 29, Easton, Pa., String Quartet concert. At Cooper Union Hall, New York, December 27, he made a hit by his playing of the following solos: Caprice Viennoise, Valse, Liebesfreud, Kreisler; Berceuse, Schubert-Elman; Polonaise, D major, Wienawski.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Boosey & Co., New York.

"BEHIND THE NIGHTLIGHTS." An album of songs, composed by Liza Lehmann, to words invented by Joan Maude, aged three, faithfully recorded by her mother, Nancy Price.

For those whose minds are constituted to find pleasure in the philosophy and zoological fancies of a three year old female child this album of silliness will be a mine of mirth. The words are concerned with the actions and peculiarities of the Hibbertoo, Kiddikee, the blue Gueeze, the Joe-Jag, Hitchy-Penny, Bomblemass, Stickle-Jag, the Jonket, the Gott family, the Moosip, the Lowdgie, the Jaat family, Fat-Tack, how to find Hibbertoo. Needless to say there is no rhyme or reason or sequence of thought in this very childish prose. The composer, who is the god-mother of the child, has done her best in this labor of love to make the music as appropriate as possible. She has succeeded well enough for all practical purposes in forcing the emotional language of music to express the vacuity of the words, though many of the harmonies could never have been invented by a composer of three.

The album, which consists of sixty-one pages, is beautifully engraved and printed.

"CUCKOO SONG." Words by Alfred Williams; music by Roger Quilter.

This is an art song, not a ballad, and should take a permanent place among the best English songs. The accompaniment is by no means easy for the average amateur to play, but the vocal part will offer no special difficulties to a singer of moderate skill when the accompaniment is well played. Melba, for whom the song was composed, has found it a very successful number, not only as music, but as a means of displaying the voice. It is published in two keys, and the compass is only a tenth.

"NOT REALLY." Song, words and music by Ivor Novello.

This is a typical ballad, mildly humorous and mildly musical. It will please an audience of amateurs who are in merry mood and not looking for deep emotion and tragedy. It will also prove useful as a teaching piece, for it is quite simple and light.

"THE EDEN OF MY DREAMS." Words by Kathleen Weatherhead; music by E. Douglas Tayler.

Those who like the tender pathos of a simple Irish song will find this a very attractive composition. The words are poetic, and the music is melodious and graceful, with a number of phrases which recall Irish folksongs.

"OUT OF THE MIST." Song. Words by E. Teschemacher; music by Wilfrid Sanderson.

If popularity in England is any test of a composer's worth, it must certainly be granted that Wilfrid Sanderson is a musician of more than ordinary ability, for his name appears more often on English programs than that of any other song writer of the day. One need not go far to find why his songs are popular. They have the ring of honesty and conviction in them. It is evident that the composer felt what he wrote and was not merely putting down on paper an assortment of stock phrases common to most English ballads. This "Out of the Mist" has real emotion in it, not altogether unconventional in its expression, but sufficiently fresh and spontaneous to make one come back to the song and read it through again. We conscientiously recommend this song to singers and teachers alike.

"THE JOLLY OLD BACHELOR." Song. Words by Leslie Stiles; music by Merfin Morgan.

This is a good example of the square cut, conventional, old school sort of ballad which has had a long and unbroken run of popularity in England. There is nothing new in sentiment, melody, harmony or accompaniment in this ballad, but it is well written, vocally ef-

fective, and has a modicum of seriousness in its somewhat prosy cheerfulness.

"A SHORT CUT." Duet. Words by P. J. O'Reilly; music by H. Trottere.

The composer of this humorous song is the late H. Trottere, whose "In Old Madrid" was so popular twenty-five years ago. There is something suspiciously Irish in the look of the name O'Reilly, and there is a great deal of humor in the words. Putting two and two together we conclude therefore that the verses are full of Irish fun. The music is good enough, though there is no distinction in it. As duet between He and She it ought to prove highly entertaining to an audience.

"A SONG OF DAWN." Song. Words by J. P. O'Reilly; music by Arthur Kingston-Stewart.

This is an example of the ordinary English semi-religious, semi-emotional song, with a heavy, organlike accompaniment and a kind of oratorio manner over and through it. For sustained notes and long phrases in one breath this song will find favor with teachers. It will be effective when sung before an audience, for it has a good climax, and the vocal effects are well managed.

"SWEET EYES I LOVE." Song. Words by G. Hubi-Newcombe; music by Haydn Wood.

We find the delicate sentiment and chaste simplicity of this song very much to our taste. The composer has avoided the least taint of the commonplace and at the same time has not employed the complicated accompaniments and elaborate harmonies of the modern French and German schools, which have so strongly affected many of the young English composers. "Sweet Eyes I Love" is thoroughly English and the product of an English musician of culture and fine feeling.

"Valse Panama (1915)." By Paolo F. del Campiglio.

For a broad, swinging, easily remembered melody we certainly commend the first movement of this valse. The other movements have plenty of contrasts and a great deal of variety. As a dance composition pure and simple we find "Valse Panama" entirely satisfactory and quite above the average valse. In its proper place—the ballroom or the restaurant—it cannot but give pleasure to the dancers and satisfaction to the performers. It is also effectively arranged as a piano solo, as well as for small and full orchestras and military band.

White-Smith Music Publishing Company, Boston.

"SONGS BY CHARLES WAKEFIELD CADMAN."

"THE MOON HEAVEN."
"I BIND MY HAIR WITH SILVER."
"THE GROVES OF SHIRAZ."
"A SONG OF JOY."
"AT TWILIGHT TIME."
"THE SEA HATH A HUNDRED MOODS."
"DANDELIONS."
"AS IN A ROSE JAR."
"SWEETHEART, IN THY DREAMING."
"TWO LITTLE SONGS FROM JAPAN."
"CALL ME NO MORE."
"I HEAR A THRUSH AT EVE."
"I FOUND HIM ON THE MESA."
"MOON OF ROSES."
"THISTLE-DOWN."

It is with this last song, "Thistle-down," written for and sung by Yvonne de Treville, that we are concerned at present, for it is one of the most recent of this prolific song writer's works. The music is extremely light, rippling and dainty, as befits the poem, and the vocal melody is graceful and musical. The song can hardly become popular with amateurs on account of the trills and arpeggios. But to sopranos of skill the song should be welcome.

Otilie Metzger's American Tour.

Otilie Metzger will sail from Hamburg, January 24, on the steamship Amerika. On her arrival at New York she will go direct to St. Louis, where her brief tour begins, February 6, as soloist with the St. Louis Orchestra.

Mme. Metzger will bring a lady companion and an accompanist. She is greatly distressed at the refusal of the management of the Hamburg Opera House to grant leave of absence to her husband, Theodore Lattermann, the leading baritone of that institution. The Lattermanns generally concertize together. Mme. Metzger-Lattermann declared recently that she would not have entertained this long desired American tour, had she had reasons to anticipate this long separation from her husband and her idolized baby.

Mme. Metzger's farewell appearance will be made March 28, with the New York Oratorio Society under Louis Koennenich, when she will sing the contralto part of Beethoven's "Missa Solemnis."

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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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Cornelius van Vliet's Solo Success.

Cornelius van Vliet, cellist, appeared as soloist with the Minneapolis Symphony Orchestra on Friday, December 19. The Minneapolis Tribune of December 20 paid the artist this tribute:

Cornelius van Vliet, cellist of the orchestra, and one of the greatest musical artists ever resident in Minneapolis, was the assisting soloist and elected to play the D major concerto for violoncello by "Papa" Haydn. To me Haydn's music always fits exactly my mental picture of the little court of Prince Esterhazy, where for so many years the naive, simple, unworldly composer led the resident orchestra and composed his merry, tuneful, open-hearted and outdoor music for its concerts. The D major concerto shows Haydn at his most characteristic best, and Mr. van Vliet showed perfect taste in playing it quite in the Haydn spirit. Technically, as we all know, he is a marvel; the poignant tone of his sostenuto playing contrasting strikingly with the crisp, sharp surety of his staccato passages. In response to an enthusiastic recall he played with exquisite dreaminess, Schumann's "Abendlied" against a background of tremulous, muted strings. Still the audience was unsatisfied, and he gave as a second extra the most



CORNELIUS VAN VLIET.

familiar of Schubert's "Moments Musical," made more effective by a slower tempo than that at which it is usually taken by pianists, for whose instrument it was originally written.

ST. LOUIS BREVITIES.

St. Louis, Mo., December 29, 1913.

The St. Louis Symphony Orchestra has left for a tour of neighboring cities.

The eighth Sunday afternoon popular concert was given before a large audience. The program was as follows: March, from "The Prophet," Meyerbeer; overture to "Raymond," Thomas; recitative, "At Last the Bounteous Sun," and aria, "With Joy the Impatient Husbandman" from "The Seasons," Haydn (Marion Green); "Loin du Bal," Gillet; "En Badinant," d'Ambrosio; selection from "Tosca," Puccini; songs, "She Rested by the Broken Brook," Coleridge-Taylor; "The Pipes of Pan," Elgar (Marion Green); waltz, "Folle Ivresse," Waldeufel. Marion Green, the well known Chicago baritone, won a pronounced success. His voice is rich and telling, whether in the purely classic style of the Haydn aria, or in the modern salon by Coleridge-Taylor and Elgar. He has made great progress since he appeared in St. Louis at the World's Fair in 1904. He will be the soloist on the tour of the orchestra this week.

A song recital for the benefit of the Churchwoman's Club was given by Homer Moore at the residence of Mrs. H. E. Bridge Friday afternoon. The following comprehensive program was given: Oratorio: "Mighty Lord," Christmas oratorio (Bach), "The Lord is My Shepherd," "The Rose of Sharon" (Mackenzie), "Jerusalem," "Gallia" (Gounod), Mr. Moore. Italian and French opera: "Vissi d'arte, vissi d'amore," "Tosca" (Puccini), Mme. Bruér-Karst; "Ah si questo di Mia Vita," "Zaira" (Mercadante), "Ballad of the World," "Mephistopheles" (Boito), "Herald's Aria," "Gwendolin" (Chabrier), Mr. Moore. Organ selection, Mr. Galloway. Songs: "One More" (Somerset), "Beneath Thy Window" (Capua), "I'm Wearing Awa" (Foote), "The Miller's Daughter" (Chadwick), "Magdalen" (Maude), "I Love and the World is Mine" (Johns), Mr. Moore. "Chanson Provençal" (Del Aqua), "Abend friede" (Msa) (Goldner), Mme. Bruér-Karst. "The Evening Star," "Tannhäuser," "Love Song," "Die Walküre" (Wagner), Mr. Moore. Mr. Moore sang with

his accustomed artistic mastery over every style of composition. It makes no difference whether his selections are sacred or secular; whether they are in Italian, German or English, he is equally at home. Mme. Bruér-Karst sang with much charm and grace, and Mr. Galloway maintained his splendid reputation as an organist of the first class.

E. R. KROEGER.

Uncle Sam as an Impresario.

Few people think of Uncle Sam as a musical manager. Aside from his paternal role as angel to the United States Marine Band and other similar Army and Navy organizations, it is generally understood that the Government eschews the esthetic and devotes itself strictly to the practical.

Some six years ago President Roosevelt sent a special representative to Panama to study the social welfare of the Americans in the Canal Zone. The sanitary problem had been solved and the President felt that the social side of the industrial army should be looked after.

It was found that there was no place other than native brothels for the men to spend their leisure hours. Uncle Sam set about at once to remedy this condition by building eight spacious club houses at a cost of \$20,000 each. These are fitted with baths, bowling, billiards, reading rooms and an assembly hall.

Leading musical organizations and lecturers were secured from all over the world. The first attraction was the Ernest Gamble Concert Party, whose music was like a breath from home to the exiles. Then men like William Jennings Bryan and Senator Beveridge came. The Gamble Concert Party was called a second time, and now, on the eve of the completion of the "big ditch," this company sails again a third time on the steamer Colon, January 6, for a series of sixteen concerts in the Canal Zone.

Federici Pleases Leoncavallo.

Francesco Federici, the young Italian baritone of the Chicago Grand Opera Company, was highly gratified at being chosen, during this his first season with the company and in America, to create a role, that of Tamar in Leoncavallo's "Zingari," as well as with the fact that both conductor and composer were thoroughly satisfied with his



Photo by Matzene, Chicago.

FRANCESCO FEDERICI AS TAMAR IN "ZINGARI."

singing and interpretation of the role. Maestro Campanini sent it to him to study before he left Italy, thus showing his confidence in the young artist.

A few press comments indicate the success he met with:

Mr. Federici made a fuller revelation of his vocal powers than the season has provided.—Chicago Tribune, December 20, 1913.

You should have heard Mr. Leoncavallo himself talk about the evening. For the artists on the stage—Carolina White, Amadeo Bassi, Francesco Federici and Mr. Scott—he could only say that "they were magnificent; just my ideals for the roles." Mr. Federici was excellent.—Evening Post.

Mr. Federici gained large place in the audience's affection.—Inter Ocean.

Francesco Federici as Tamar gave a vocal interpretation which stood out conspicuously. The part seemed particularly well suited to him, and his appearance on this occasion made a marked impression.—Daily News.

Federici gave an excellent performance.—Chicago Daily Journal.

It was a triumph for Federici, the Tamar.—Evening American. (Advertisement.)

Jaime Overton at Aeolian Hall January 14.

Jaime Overton, the young California violinist, has just returned from a New England tour with Lillian Blauvelt. Young Overton's playing was greatly admired by lovers of violin music. His technic is excellent and shows he has studied under the most competent teachers. His tone is full, broad and sure, and he displayed a true musical understanding of his selections. Mr. Overton will be heard in recital in Aeolian Hall, New York, on the afternoon of January 14.

The following are some recent press criticisms:

Jaime Overton, a skillful master of the violin, last evening bore his hearers to lofty heights by the witchery of his melody.

Mr. Overton opened the program with Kreisler's romance, which was just the proper composition to put the audience in a receptive mood. The tinkling melody of the "Tambourin Chinois," which, without the title, would have been suggestive of joss sticks and poppies, gave promise of good things to come. He was encored.

In the next number Mr. Overton showed his splendid mastery of the violin, and the manner in which he rendered Saint-Saëns'



JAIMIE OVERTON.

"Rondo Capriccioso" won tremendous applause, showing the most marked appreciation. He played a double number; the first was Dvorak's familiar "Humoreske," which was very effective, and a waltz from Chopin was the second number.—Waterville (Me.) Morning Sentinel, December 17, 1913.

Jaime Overton proved himself to be a phenomenal violinist, for the mastery which he possessed over his instrument was wonderful. The tonal quality of his pieces thrilled the audience, who recalled him time and time again.—Kennebec Journal, Augusta, Me., December 15, 1913.

Director Chapman has never presented at the festival a violinist of Jaime Overton's calibre, and it would be gratifying if arrangements could be made to include him in the great concerts next October. To be sure, Bangor people richly deserve to be told what they missed; he plays with a sureness, a virility and a mastery of expression that disarm criticism and transcend reporting, and his encores amounted to ovations. A capable performer had been expected, but very few, it is safe to say, were prepared for so rare an artist.—Bangor Daily News, December 22, 1913. (Advertisement.)

Musical By-Products.

Caryl B. Storrs, in the Minneapolis Tribune: "An important and distinctively modern factor in the industrial world, which has resulted from the recent refinement of business systems, is the utilization of by products and the consequent elimination of waste. In considering this matter it is interesting to note that there are by products in the manufacture of music, as well as in the production of beef and bacon. The existence of a symphony orchestra in a city elicits many such by products. Recitals are given for those interested in which the symphonies to be played by the orchestra are worked out and analyzed in advance of their orchestral performance. Organizations for the performance of chamber music spring up in such cities and, best of all, amateur orchestras are formed among the young people for the fun of playing orchestral music and the possibility of developing professional musicians for the ranks of the big orchestra."

Music cleanses the understanding, inspires it, and lifts it unto a realm which it would not reach if it were left to itself.—Henry Ward Beecher: Sermons. Plymouth pulpit. Second series. "The Right and the Wrong Way of Giving Pleasure."

LOUISE EDVINA TRIUMPHS AT BOSTON OPERA

The appended notices tell their own story, and in no uncertain terms. Seldom has there been such unanimity of opinion about a singer's artistic achievements as that on Mme. Edvina's "Tosca" and "Marguerite". Her great success in two such widely different roles offers convincing testimony of her equally remarkable vocal and dramatic gifts.

EDVINA AS TOSCA IS ADMIRABLE

When Mme. Edvina appeared as Tosca last season certain shortcomings of her impersonation were evident. It is a pleasure to say that her Tosca has grown remarkably in the space of a season, and in the most desirable of directions, especially when the sensational nature of the role is taken into consideration; in continence, proportions, in dramatic truthfulness and effect, due to the absence of excessive or ill-judged effort, Mme. Edvina now displays in the part of Tosca an exceptional artistic restraint and refinement of means, not only particularly grateful in a generally overdone role, but, one feels, much truer to the real nature of Mme. Edvina's talent, and other and coarser methods frequently resorted to by singers with fewer resources at their disposal than she.

Mme. Edvina made her interpretation conspicuous for its continence and its fine proportions, and also for her admirable singing of the role. This is a soprano who can sing, and the abominable air, "Vissi d'Arte," was made rarely artistic and as nearly logical in a dramatic sense as it could be made by virtue of her treatment of it.

The reproach of a lack of dramatic power was hardly justified last night. Mme. Edvina does not lack emotional impulse and intensity. Self-conscious as her attitudes sometimes are, she can thrill to her work. Certain shortcomings, noticeable last season, are to be laid, probably, at the door of her comparatively short experience of the stage. Last night she interpreted a dramatic role in a genuinely dramatic manner, especially in the second act. And always she sang it. She did not screech or declaim it. The tone was consistently beautiful, even when it was brilliant.

Such a development on the part of an artist, in so brief a season, means much. It is the result of hard thinking and self-examination. It is a promise of a great deal more to come.—Boston Post, December 22, 1913.

EDVINA MAKES FLORIA NOBLE

Mme. Edvina's impersonation of Floria Tosca is clearer and more definite than it was last season. Her singing is more authoritative; her acting has more vitality and significance. She evidently realizes that Floria was high bred even in her love and hatred.

Occasionally a woman comes upon the stage and excites sympathy for the singing puppet. She gives her character. She lets us see a woman naturally jealous, but willing to sacrifice her honor for the one whose fidelity she had doubted. Floria then has dignity. She is not kittenish in the church scene; in the second act she is an avenger, not merely a creature of murderous impulse. Thus Floria is ennobled and the artificial melodrama is for the moment real.

This was apparently Mme. Edvina's conception of the character. It was creditable to her intelligence and it was finely carried out. The music was admirably sung. There was a variety of expression. There was quiet intensity when too many merely scream. When emotion was overmastering the voice was full, resonant, always musical.

Mme. Edvina's facial play was eloquent and gesture suited the phrase and the situation. There was a refreshing absence of the impotent restlessness that some mistake for acting; there was the repose that is not merely a breathing spell while the actress is saying to herself: "What shall I do next?"—Philip Hale, Boston Herald, December 22, 1913.

Marguerite was charmingly portrayed by Mme. Edvina. There was no simpering, no coquetry, no wanton side glance when Faust accosted her. There was no laborious business at the spinning wheel, no effort to wring from the spectator the exclamation, "How natural she is!" She did not cackle with joy over the jewel box. Simple in her narration to Faust, shy but soon confiding, she sang with warmer and warmer expression until awakening from her rapture she feared for herself, knew her weakness and ran to the house that she might dream of the morrow. The odors of the garden at night and the conniving stars persuaded her, and she did not at last shrink from her lover's arms.

In all these scenes Mme. Edvina was lyrically admirable.—Philip Hale, Boston Herald, November 27, 1913.



MME. EDVINA'S TOSCA

HER MASTERY OF "POINTS" IN
PUCCINI'S OPERA

Mme. Edvina did some remarkable acting in her performance of "Tosca" at the Opera House last night. Her ability to "take" a climax showed the expert actress very near a virtuoso. Though the part of Tosca is pretty near "fool proof" such moments as the exit at the end of the second act cannot hoodwink careful watching, and in such moments last night close watching revealed an actress careful to a nicety about the details of her poise, the lines of her movement, the "motivation" of her glances and gestures. Again, as she beat upon the door behind which her lover was being tortured, she not only gave the nerves a sense of hysteric excitement, but she gave the eye a sense of pleasurable design. In many of her dramatic moments she startled the observer by revealing with expert clearness the motive behind her action.

Altogether this was very expert and effective acting. It was always capable, when it tried, of getting an answering thrill even from one who knew what was coming. It made climax pictures which are not easily forgettable. It utilized Mme. Edvina's lithe and beautiful body for picturesque and dramatic revelation. Her moans of surprise and agony over Cavaradossi's corpse in the last act were of a special sort, not usually emitted by stage broken hearts; one would say that those moans were Mme. Edvina's special invention, and no invention could have suited the purpose better. And much of the supposed inner character of the part was excellently shadowed forth by her acting.—Boston Transcript, December 22, 1913.

MADAME EDVINA AS MARGUERITE

In Mme. Edvina's Marguerite imagination and accomplishment, beauty of song and felicity of characterization, went hand in hand. In conception, her Marguerite is the Marguerite of the music and the text—the girl who dreamed romantically and amorously in the solitude of her heart and saw not Faust, the wooer in the garden, but the lover of her dreams made flesh and blood and voice; a Marguerite to whom the real things are the things of vision like the voice of the tempter in the church unheard by the rest, like the bleak waste of the future that stretches before her eyes after Valentine's death; like the voices out of the garden that haunt her in prison. Simply and truly Mme. Edvina discovered this Marguerite; simply and beautifully she denoted it in her song and her action. Not for long has she sung with such sensuous loveliness of translucent tone or with such adept vocal skill. Yet they were only as means to the speech of Marguerite that she had caught in the ears of imagination and to the girl's dreaming spirit that she was infusing into her tones. The truth and the beauty of the expression matched the truth and the beauty of the understanding. Mme. Edvina is a modernist of the modernists, but in an old part in a repertory opera she excelled because she used the very best modern methods—impersonation in song that is still song.—H. T. P., Boston Transcript, November 27, 1913.

Mme. Edvina finds the first three acts of this opera grateful for her. In its music her voice is fresh, crystalline, virginal. Heretofore, with no opportunity to show her skill in vocal embroidery, the soprano reassured those who have admired her as a singer by the precision, lightness, flexibility and spontaneity of her delivery of the "Jewel Song." The entrance music at the fair was simple and unassuming, as was that in the garden.

The music of Marguerite rarely is sung as well as Mme. Edvina sang these acts of it.

There is particular pleasure in hearing one who does not find it necessary to demand particular license of rhythm in order to portray the innocent exuberance of youth in the contemplation of the jewels. Nor is it usual to hear one who can execute the ascending runs with as free a tone and as even a scale.—Boston Globe, November 27, 1913.

ADVOCATES TECHNIC OF PIANISTS FOR CONDUCTORS.

Interesting Review of Requirements for Efficient Conducting of Orchestras—Custom of Conductor Who Played No Instrument Did Not Reach England Until 1820—
The Development of the Modern School—
"Tempo Rubato" Conductors.

[From the London Times.]

A conductor, unlike a poet, must be made as well as born; and he is a much rarer phenomenon because, before anything can be made of him as a conductor, he must be a poet and several other things as well—a musician, a thinker, a personality, a man of action, endowed, in addition, with complete control of certain muscles. To the outward eye nothing could appear simpler than to get up and beat time for a body of players or singers; no task, on the other hand, offers so many pitfalls or is such a tax on the mind of the performer. All musicians must realize this; and yet there is no organized effort made in our schools and colleges of music to teach conducting as a practical and difficult branch of musical technic. Young musicians of successive generations are left to flounder by themselves, picking up what they can by imitating others and profiting, at great waste of valuable time, by their own frequent mistakes. There is no really systematic attempt to show them the way, though incalculable time might be saved if only musical authorities would make some definite effort to improve matters.

FROM SPOHR TO WAGNER

The orchestra and the chorus are in a sense the youngest of all instruments, as being the last on which we have learnt to play. The custom of time beating was known as early as the fifteenth century, and probably earlier; but it was simply intended to maintain unanimity and strict rhythm. Bach used to lead his musicians from the organ stool and the fashion of directing orchestral performances from the harpsichord prevailed until the close of the eighteenth century. A conductor, who played no instrument, but devoted his energies to directing his forces, then became fashionable; and the custom spread rapidly over the continent, though it did not reach England till the year 1820, when Spohr created a sensation in London by appearing in public with a baton. Conducting now became the regular thing, though at first it was strictly rhythmical on the old stiff lines, and admitted no latitude in the matter of interpretation. Habeneck, one of the earliest conductors of repute, was noted for the rigid inflexibility of his beat; and the general state of things at the time may be imagined from a comment of Berlioz that Habeneck habitually conducted from a first violin part instead of a full score. Weber, a few years later, held much more liberal views, and considered frequent modifications of tempo indispensable. In the course of time came Mendelssohn, and the rise of the so-called "elegant" school of conductors, who made it a rule to play everything too fast, skipping as quickly as possible over the most difficult passages in order that their effect might be the less noticed. This in its turn was superseded by the "temperamental" school founded by Wagner, with the aid of his disciples, Bulow, Richter, and Levi. The whole matter was put on a new basis. It was at last realized that the function of the conductor was actually to play upon his forces as if they were one instrument; and amongst the many new possibilities now opened up to him was that of being able to give his own personal interpretation of the music instead of a purely metronomic performance. From the beginnings of this school it is but a short step to the modern virtuoso conductor of today.

THE "TEMPERAMENTAL" SCHOOL.

The new principles laid down at Bayreuth were, of course, liable to abuse; and that abuses were not slow to creep in can be seen from the caustic comments on Bulow's later mannerisms made by Weingartner in his monograph, "Über das Dirigieren." The school of "tempo rubato" conductors, as their opponents called them, developed rapidly, and is to be seen in its fullest development at the present day, when, as the writer in Grove's "Dictionary" says, "every pettifogging bandmaster must have his 'reading' of the great masterpieces." Classical concerts have now developed into a kind of game of "touch wood" between the conductor and the audience, in which the former is safe if he can only skip from point to point of the classics, cheating his pursuers at the last moment by landing on entirely unexpected ground. He says in effect, "I am going to do my best to make such and such a symphony sound quite different from anything you have ever heard before. Your business is to see if you can recognize it when I have done with it." Some of the most famous conductors, whose readings are obviously the fruit of deep consideration and real understanding, are often so carried away by the desire to present a work in a fresh light as to distort all the tempi in defiance of the composer's express directions, and to play such havoc with the

phrasing and the dynamic values as makes the whole sound completely unrecognizable. Details are often so underscored in the effort to bring hidden beauties to the surface that the architecture of the whole is obscured and all sense of line and proportion lost.

Not all the great conductors have their logical sense obscured by the desire to be original. But some of the greatest are excessively "temperamental," and thanks to their strong personalities they are the first to be adopted as models by budding conductors, who are forced to learn most of their business by imitation. Much can be learnt by watching the gestures of a great conductor; but the greater he is the more sparing of gesture he generally becomes, and consequently the harder to understand for all except those who are actually playing under him at the time. A point is finally reached at which imitation becomes impossible because there is scarcely anything external to imitate; and if any further progress is to be made it will be necessary to investigate the whole technic of conducting from the very beginning, and to master it from the inside instead of from the outside.

THE NECESSARY TECHNIC.

The main factors that go to make up the technic of conducting may be summarized as follows: First, and simplest, a thorough knowledge of the orchestra and its constituents, coupled with the power to assimilate and memorize the contents of a score. Second, a sure sense of rhythm, line, phrasing, and tone value, added to the power of seeing a work both as a complete whole and in detail. Third, an exhaustive knowledge of the art of gesture and perfect control of the muscles of the arms. The many other qualifications, such as personality, capacity for leadership, accuracy, and patience, need not be enumerated here, as their necessity is self evident. The first requisite, familiarity with orchestras and knowledge of scores, can be learned by anybody from textbooks and by listening; and anyone who is going to be a conductor must possess both qualifications as a matter of course. But the second and third factors, though of vital importance, are not usually treated as if they were in any way a necessary part of the young conductor's equipment; and yet without them he can do nothing, however great his other natural gifts may be. He must have a highly developed sense of rhythm, design, and tone color; and if he is to superimpose his thoughts on the minds of his players, he must have so exact a control of the muscles of his arms that he can indicate exactly what he wants with the minimum waste of energy and the maximum amount of clearness. The fullest understanding of the orchestra is of no use if the conductor has no architectural sense; and the highest qualities of mind go for nothing if he cannot translate his ideas successfully into gesture.

A PLEA FOR THE PIANIST

The question now arises, can the necessary qualifications be acquired in the practice of any other branch of music at present practiced?

A man who is a composer and nothing else may be an efficient director of his own works inasmuch as he necessarily has clearer ideas than any one else as to their interpretation; but it often happens that his limited outlook prevents his doing justice to the compositions of other men. The training of a singer or a violinist fails to lay stress on two important points, rhythm and the idea of music as made up of groups of interweaving strands. The singer or the violinist cannot avoid regarding music from the point of view of a single strand; the conception of all the strands at once is foreign to their natures. There is one instrument, however, which makes demands on its students almost identical with those made by the orchestra on a conductor, and that is the piano. Its scope and character bring it nearer to the orchestra than any other instrument; and a pianist holds practically the position of a conductor, with this advantage, that the players in his band are an actual part of himself and directly under mental control that he chooses to exert. The acquisition of piano technic gives him absolute control over his arms, and whatever he plays is complete in itself, as contrasted with the performances of a violinist, who requires an accompaniment. He encounters every style of music from the earliest polyphony to the most modern harmony; and in works of the dimensions of a sonata he has interpretative difficulties to solve fully equal to those contained in an orchestral symphony. The very disadvantages, too, of the piano contribute to his education in the right direction. Its percussive principle sharpens his sense of rhythm (it is this quality which brings the piano so much closer to the orchestra than the organ). Its monotony of tone color makes it doubly important to differentiate the tone of the various parts as much as possible, and leads the ear to differentiate between the finest shades of quality and prominence; while its inability to produce a sustained tone makes it necessary to pay extra attention to phrasing. Its mechanical nature makes its natural attractiveness far less than that of the human voice or the violin, and demands a correspondingly greater exercise of personality on the part of the performer. Final-

ly, its suitability for reproducing large works, and particularly orchestral transcriptions, in completeness, strengthens a player's capacity for interpretation on broad and simple lines.

SUITABILITY OF PIANO.

The suitability of the piano as a training field for conductors is corroborated by the fact that in the past a great number of distinguished conductors have been equally distinguished as pianists, and vice versa. Weber, one of the earliest, was equally famous in either capacity. Of Liszt, Wagner said, after hearing him conduct a rehearsal of "Tannhäuser," "What I wanted to express in writing it down, he expressed in making it sound," praise which is amply confirmed by contemporary testimony. Bulow was equally distinguished in both branches; and the line of conductor-pianists might be extended from him and his successors to the present day, had not many of them decided eventually to develop the greater talent to the exclusion of the lesser.

We shall soon be faced with the problem of providing competent conductors for the many musical organizations that are springing up all over the country; and we shall eventually realize that conducting can be taught as well as any other executive branch of music. It would be well for us also to realize in good time that a technic so based on mental processes requires a strictly practical method if it is to be brought home to students; and that if we wish to master it we must attack it on a system which squares with the best approved scientific methods that have done so much for the practical executive side of music in the twentieth century.

Lecture-Recital by Whitmer and Mayhew.

T. Carl Whitmer, pianist and lecturer, assisted by Charles Edward Mayhew, baritone, and Vanda E. Kerst, reader, will give a lecture recital, "The Story of Opera," at the Pennsylvania College for Women, Pittsburgh, Pa., Friday afternoon, January 16.

The Prematurists.

There's one thing in this weary world
That's worse than speedy paces;
It's having stupid, brainless bores
Show off in public places.

The cheap and common ones who sit
Around a cafe table,
And eat a quarter's worth of food—
They do not need a label!

The strains of "Dixie" thrill their blood,
(They are an awful pest!)
They clap and clap—and yet, you know
They're from the Middle West.

And there are those who have at home
Victrolas—or their kin;
They're opera educated while
They still keep "paying in."

They're not so bad—if only they'd
Refrain each time they see a
Chance to applaud the first notes of
The sextet from "Lucia."

When famous violinists come
And play us lovely programs,
It takes a lot of self control
To keep from uttering "Oh damn's!"

For culture now has crept around
To counter, cage and desk;
And smarties can't conceal they're on
To Dvorák's "Humoresque."

Fond lovers—super-sticky, sweet,
Immersed in over-soul—
Acclaim with rapture the first phrase
Of the "Hoffman" barcarolle.

Oh, why can't near musicians keep
Their wild enjoyment bottled
Until the number's through? And then
We wouldn't wish them throttled.

—Seattle Town Crier.

The manager ought sharply to watch and severely to censor, the realms of twaddle and the buckets of sush which illiterate, mendacious press agents send to the press about the attractions which his establishment is to house and with which its good name becomes definitely identified in the public mind. What is sent is so false and fatuous that the persistent sending of it would wreck any other business.—The Chicago Record-Herald.

"Fortune Favors the Brave."

Laura Maverick, already in possession of a very comfortable fortune, was the recipient of a most unusual Christmas present from her father, the Hon. William Maverick, of San Antonio, Texas. Following his usual Christmas Day custom he divided among his five children the proceeds from the advance in land values of his various holdings in the city of San Antonio and the immediate vicinity, as well as the profits from his ranches in Texas. This year the sum amounted to \$1,000,000. Just what disposal Miss Maverick intends making of her \$200,000 has not been learned. It is certain, however, that it will not induce her to give up her musical career in which she has been so successful for the past three years. On her tours, which cover a great portion of the country, she puts up with the many inconveniences of travel and hotel life with just as much philosophy as though she were not possessed of a private fortune and could stop at any time she liked.

But Mme. Maverick's Christmas was not all gladness as one might be lead to believe from the foregoing. Her husband, Carl Hahn, the cellist, was just passing the crisis in a very severe attack of pneumonia. Fortunately, he is



LAURA MAVERICK.

now out of danger and will start on a tour the latter part of January, in which he and Mme. Maverick will appear in joint recital.

Amato in Demand at Spring Festivals.

Pasquale Amato has been engaged for the following spring festivals in May: Cincinnati (two concerts), Evanston, Ill., Richmond, Va. (second time), Buffalo, N. Y. (third time), Ann Arbor, Mich. (second time); also recitals in Memphis and Nashville, Tenn.

Next autumn Mr. Amato is to appear in special operatic performances in Budapest, Vienna, Berlin, and Frankfurt on the Main.

Following are some recent press criticisms of Mr. Amato's appearances in New York and Boston:

"La Gioconda" at the Metropolitan Opera House, New York, N. Y., November 18, 1913—

Mr. Amato, in the role of the villainous Barnaba, was in remarkable voice, his first act prologue being a marvel of dramatic singing.—New York Herald.

No less impressive was Pasquale Amato, whose portrayal of Barnaba, more intense and powerful dramatically than ever, revealed him in full possession of his superb vocal powers.—New York Press.

Signor Amato, a master of dramatic song.—New York Tribune.

Mr. Amato, in his delivery of the dramatic and declamatory solos that are so significant in his part, was masterly.—New York Times.

The part of Barnaba, the spy, was sung by Pasquale Amato. This characterization is a familiar one, but it has never seemed more full of picturesque detail, more admirable singing or more dramatic fervor than it was last evening.—New York Journal of Commerce.

Pasquale Amato, a forceful Barnaba dramatically, made the character of the detestable spy the most dominating in the opera. His singing, too, was authoritative.—New York World.

Amato, the popular baritone, did well and nobly—so nobly that he almost forced us to condone the villainy of his stage character.—New York American.

Mr. Amato has gained in mobility and variety of expressiveness, and no one could have doubted of the complete fenshishness of his

Barnaba. His voice in itself was the regal and dominant organ of the part, causing in comparison most of the same range to pale their ineffectual fires.—New York Morning Telegraph.

"Tristan" at the Boston Opera House, Boston, Mass., December 1, 1913—

Mr. Amato once more gives pleasure as Kurwenal. It is no longer necessary to praise Mr. Amato's noble voice or his intelligent and artistic use of it. His impersonation of Tristan's sturdy squire has always been welcome here for its manly tenderness, its steadfast devotion as well as for the attending sonorous and authoritative delivery of the music. Mr. Amato and Mr. Ferrari-Fontana made the last act particularly effective.—Boston Globe.

It was a very distinguished performance. Mr. Amato's Kurwenal was manly and sympathetic. The fine quality of his voice was tested and proved in the third act.—Boston Herald.

Amato Particularly Strong in Characterization of Kurwenal.—Last night's performance of "Tristan and Isolde" was notable in several respects. In the first place, it was the last performance the great Wagnerian music drama will have until next February, when Weingartner comes to preside over the last half part of the season, as he did before. Then, again, the Kurwenal on this occasion was Pasquale Amato, the leading baritone of the Metropolitan Opera Company, a distinguished artist who, like Toscanini, the great conductor, is equally at home in both Italian and German opera. His Kurwenal is one of the very best characterizations of its kind, more especially in the death scene in the last act. It is rare indeed, nowadays, to hear such noble voice as this of Mr. Amato in any performance, and this feature was much enjoyed by the usual large and brilliant Monday night audience.—Boston Journal.

Last night Wagner's "Tristan and Isolde" was repeated with a cast that was the cast of last Saturday afternoon, with the single exception of Pasquale Amato. Mr. Amato's Kurwenal is a masterly bit of singing and acting.—Boston Post.

In the cast, the substitution of Pasquale Amato for Mr. Weil, in the part of Kurwenal, was the single opportunity for improvement, and Mr. Amato surely raised the tragic pitch of the third

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act. He was the incarnated spirit of Kurwenal, setting off the patient, deep-running love of Tristan's old companion and childhood associate against the new-found passion for Isolde.—Boston Transcript. (Advertisement.)

Sterner Pupils in Matinee Recital.

At the Holiday Matinee Recital, given in the Wana-maker Auditorium, New York, Saturday afternoon, January 3, by artist pupils of the New York School of Music and Arts, of which Ralfe Leech Sterner is the well known director, the following program was ended:



RALPHEE LEACH STERNER

Gypsy Dance.....Henry Ernst
Eunice Cravens, pianist;
Muriel Guy, violinist.
At Dawning, op. 29, No. 1, Cadman
Si Mes Vers Avoient des
AilesHahn
Irish Love Song, op. 22, Margaret R. Lang
Les Toutes Petites.....Paul Vidal
Lillian Sullivan.
Yesterday and Today.....Spross
Hannah Timmins.
Rhapsodie Hongroise No. 8,
Eleanor Lois Fields, List
The VioletMildenberg
Gertrude Higgins Wilson.
A Song of India.....Rimsky-Korsakow
EcstasyArditi
Arline Edgerton Felker.
Within the Garden of My Heart.....Alicia Scott
My Love So Dear.....Arthur Voorhis
Frederick Maroc.
Shadow Song, from Dinorah.....Meyerbeer
Rae Henriques Coelho.
Forest SongBenj. Whelpley
Lillian Brandon.

The Rose in the Garden.....W. H. Neidlinger
Edith Strangman.
Dagli immortali vertice (Attila)Verdi
Rocco Carcione.
Scherzo, op. 31.....Chopin
Eleanor Lois Fields.

All the vocalists are pupils of Mr. Sterner and displayed in their singing the style, spirit, intelligence and effectiveness which have already found praiseworthy mention in the columns of this paper.

It was Mr. Sterner's 250th recital and one worthy of the highest commendation, not only because of the fact that each participant did remarkably well, but also because of the vast throng that crowded the auditorium. The hall was packed, fully 3,000 gathering in the Wana-maker building to hear Mr. Sterner's pupils. It is estimated that at least a thousand were unable to get in and were turned away.

Although all deserve individual praise, there were two worthy of particular mention. Lillian Sullivan's singing was one of the treats of the afternoon. After studying in Europe with Jean de Reszke, she has returned to this country an artist in every sense of the word and one Mr. Sterner can well afford to be proud of.

Frederick Maroc also was the subject of much comment because of the marked development in his voice; his improvement is astonishing.

Rocco Carcione achieved a brilliant success and was loudly applauded; he was fine. As an encore he sang "La Donne e Mobile" from "Rigoletto."

Mr. Sterner is to be congratulated on the success of his pupils on this occasion.

Kubelik on Fifth Avenue.

Jan Kubelik is shown in the accompanying snapshot passing the Knabe Building, at Fifth avenue and Thirty-

JAN KUBELIK,
In front of the MUSICAL COURIER headquarters.

ninth street, New York, in which are located the offices and editorial department of the MUSICAL COURIER.

This photograph of the famous violinist is reproduced from Vanity Fair.

Sundelius with Rubinstein Club.

Following Marie Sundelius' unparalleled success with the St. Louis Symphony Orchestra, November 23, Manager Arthur H. Gaines wrote to Gertrude F. Cowen as follows:

We think Mme. Sundelius wonderful, and you may consider the engagement for a pair of concerts with our orchestra for next season definitely closed.

As example that St. Louis is not the only city to recognize the unusual qualifications of this brilliant young soprano comes her remarkable achievement in Boston with the Cecilia Society, December 18, when her singing was acclaimed the feature of the evening by press and public alike.

Following Mme. Sundelius' recent New York appearance with the Longy Club, Mrs. William Rogers Chapman engaged her forthwith for an appearance with the Rubinstein Club, January 17, when she shares the program with Cecil Fanning and an instrumentalist.

Philadelphians Applaud Alda's Mimi.

Frances Alda appeared with Caruso in "La Boheme," performed by the Metropolitan Opera Company, at the Metropolitan Opera House, in Philadelphia, on Tuesday evening, December 23. The prima donna was in exceptionally fine voice, and was warmly received. Some opinions from the Philadelphia daily papers follow:

Frances Alda is a singer, who really sings—there is not an atom of pretense, in what is known in common parlance, as "bluffing," in her work. Every note is true to pitch, to the canons of art and to the sincere motivation of the artist. Her charming appearance bore out the singing, and in the moonlight flooded attic of the snowy precincts of the Barriere d'Enfer, the effect of her voice with Caruso's was delectable—the two singers are admirably adapted



FRANCES ALDA.

to each other. No wonder the audience rose to them with vehement and repeated expressions of favor.—Philadelphia Ledger, December 24, 1913.

There is nothing sensational in Mme. Alda's singing. She is satisfied to rest her reputation entirely on merit. Gradually, she is becoming known as a singer of extraordinary capacity. The chief charm of her work lies in the exceptionally fine quality of her voice, and in the ease and grace of her vocalization. She never forces her voice, but sings throughout an opera with an evenness of tone and a sureness of intonation that are refreshing when contrasted with the style of vocalization exhibited by many other singers. There is refinement in Alda's movements that is suggestive of a gentle spirit. Mme. Alda's work in the exquisite duo was also wonderfully fine and was full of expression. It was a rare treat to hear the blending of the two voices (Caruso's and Alda's) both so pure in quality and of such unusual resonance. The intensity of Caruso's acting, together with the naturalness with which Mme. Alda accomplished the death scene, proved too much for those susceptible to emotional episodes. It was a wonderful performance.—Philadelphia Record, December 24, 1913.

Mme. Alda was delightful in the role and the gala cast which surrounded her won a warm welcome from the audience.—Philadelphia Times, December 24, 1913.

Frances Alda outdid herself by the simple and unaffected manner in which she portrayed and sang Mimi. Her work was devoid of those artificialities which mar that of some artists in this role and by the truthfulness which she imparted to it possessed an appeal and charm often lacking in others.—Philadelphia Star.

She has sung the part here before, though not in recent years, and in the interim seems to have gained in both vocalism and stage presence. Her conception of the gentle yet spirited girl, who gives up all for love and her lover, was charming and touched with just the right spirit of delicate sentiment. In the final duet with Rodolfo, "Sono andati," her voice was peculiarly and pathetically moving.—Philadelphia Telegraph, December 24, 1913. (Advertisement.)

Oscar Seagle's Varied Program.

Songs in French, German, Italian and English will be sung by Oscar Seagle at his recital in Aeolian Hall, New York, Tuesday afternoon, January 13. The baritone, who will be assisted by Yves Nat, pianist, has chosen a number of novelties, including a group of English songs by John Alden Carpenter, Campbell-Tipton, Kurt Schindler and Carl Busch. Mr. Nat will play two piano groups.

Harold Bauer's Dance Music Recital.

Harold Bauer's program of dance music for his recital in Aeolian Hall, New York, next Sunday afternoon, January 11, will be quite different from anything any pianist has attempted in recent years. Eleven dance compositions will be represented, ranging from Schumann's "Davids-

bundlertanze" and Beethoven's "Minuet" to such essentially up to date offerings as a tango by Alexander Levy. There will be likewise a Chopin polonaise in F sharp minor, and the Brahms Hungarian dances.

Riheldaffer-Gailey Southern Tributes.

Grace Hall Riheldaffer, soprano, and Mary Dennison Gailey, violinist, have just completed an extensive and remarkable tour throughout the Southern States. This tour covered a period of two months, the success of which brought about many reengagements. These artists will be heard in February in Montgomery, Ala.; at Coker College, Hartsville, S. C.; Columbia, S. C.; Georgia Normal College, Milledgeville, Ga.; Dublin, Ga.; Southern College, La Grange, Ga.; University of Alabama, Tuscaloosa, Ala.; Houston, Tex.; Atlanta, Ga., in addition to many other cities, the tour covering about three months. December 7, Mrs. Riheldaffer and Miss Gailey appeared at a municipal concert before an audience of 3,500 people and received a perfect ovation.

The following notices refer to successful appearances in Atlanta, Ga., and Columbia, S. C.

Mme. Riheldaffer has many qualities that please the lover of singing. . . . Her voice is brilliant, . . . the tones being



MARY DENNISON GAILEY (STANDING) AND GRACE HALL RIHELDAFFER.

clear and perfect and resonant with music. Her delivery is free and spontaneous, and she has a certain dramatic leaning which lends greatly to the charm of her work. Her voice is a pure soprano, and in its entire range never varies in its quality. Mme. Riheldaffer easily ranks with the great artists of the day.

Miss Gailey was greeted with much enthusiasm, and displayed wonderful ability as a violinist. She has an astonishing technic, combined with a beautiful touch, rhythmical precision and artistic conception of delivery. Her playing is masterful and brilliant, earnest, sincere and entirely unaffected. The multiplicity of encores . . . and the enthusiasm manifested by the audience was a manifestation of approval and an evidence that Atlanta folks will be delighted to hear them again.—Atlanta (Ga.) Constitution.

Mme. Riheldaffer's vocalistic skill is unusual. As a very deft player handles his flute, so she uses her vocal chords, and with much the same effect. Her tone is no less clear and true and it possesses the same pure, at times almost poignant, sweetness, her high notes having a light, floating quality. Always there is a pleasing directness and lack of effort in her singing. The showy "Staccato Polka" by Mulder, her last number, best displayed her technical skill and vocal flexibility, and the "Ave Maria" (Bach-Gounod) called out the purity of her tone.

The latter was one of the most artistic offerings of the evening, Miss Gailey playing the beautiful violin obbligato.

Miss Gailey had only two solo numbers, but they were sufficient to prove her a player of genuine ability and of much technical proficiency. Her tone is true and strong and singing, her wrist supple and her playing characterized by control and dignity. Sureness and correctness marked both the Sarasate "Gypsy Airs" and the fantasia on "Carmen" by Hubay.—The State, Columbia, S. C. (Advertisement.)

Granberry Piano School Announcements.

The Granberry Piano School, of New York, George Folsom Granberry, director, will give a recital of works of Dr. Nicholas J. Elsenheimer, a teacher and lecturer on the faculty of the school. These works will be performed by Martha Clodius and Gabriele Drosse, sopranos; Elizabeth

Patterson and Josephine K. Corcoran, altos; Elsie Moir, piano; Edmund A. Jahn, basso; Serafino Bogatto, tenor; Albert Farrington, baritone, and Hermann Trost, bass. Friday evening, January 9, at Chamber Music Hall, Carnegie Hall, New York, is the date of this event.

Some of the students of the Granberry Piano School will be heard in recital Friday evening, January 16, at Pouch Gallery, 345 Clinton avenue, Brooklyn, and again on Saturday afternoon, January 17, at Chamber Music Hall, Carnegie Hall, New York.

Success of De Berg-Lofgren Pupil.

Recent news from London in the form of letters and press notices tells of the splendid success scored by Bettina Freeman, a talented pupil of Mme. de Berg-Lofgren of Boston. Miss Freeman has been appearing at the Royal Opera Covent Garden during the autumn season given by Raymond Roze, and scored brilliantly as Elizabeth in "Tannhäuser" and as Joan of Arc in the title role of Mr. Roze's opera. Not alone have the newspapers been generous in their praise and the public shows unmistakable signs of approval, but several prominent singing teachers of London have complimented Miss Freeman on her splendid voice production. Among them Mme. Blanche Marchesi is reported to have sent many of her pupils to hear the young singer in order to learn correct tone placement and said: "There is a voice which the whole world needs now. Every tone is perfectly placed, and as clear and pure as a bell." In a most loyal manner Miss Freeman writes these things saying at the same time that all credit is due to Mme. de Berg-Lofgren, who was her only teacher and directed her entire vocal training.

Nor is this the only instance in which Mme. de Berg-Lofgren's excellent teaching has come in for admiring comment. And most remarkable of all is the steadfast loyalty and devotion of all her pupils who can never do enough to express their gratitude and esteem. A recent example of this came in the form of a beautiful Virola, with many valuable records presented to Mme. Lofgren, on the occasion of her birthday, by a number of her present pupils, while at Christmas came cards and remembrances of former pupils from all over the country.

Appended are a few of Miss Freeman's London press notices:

Bettina Freeman has a real dramatic soprano voice of fine quality and considerable power. She also showed dramatic per-



AXELINE DE BERG-LOFGREN.

ception and has an attractive stage presence.—The Referee, London, November 16, 1913.

Bettina Freeman as Elizabeth made a good impression. She has a good deal of temperament, and sings with real dramatic instinct and acts well.—Daily News and Leader, November 17, 1913.

Bettina Freeman as Elizabeth approximated to something like perfection; taken altogether, the season has produced nothing better than her performance.—News of the World, November 16, 1913.

Miss Freeman made a notably good Elizabeth. She used her warm, full voice with plenty of confidence, and showed resourcefulness and compelling dramatic instinct.—The Globe, November 17, 1913.

Miss Freeman as Elizabeth sang with considerable beauty, both of voice and expression and acted with a certain girlish simplicity that became the part far better than the somewhat mature staidness that is sometimes considered necessary.—Evening Standard, November 17, 1913. (Advertisement.)

Frances Pelton-Jones' Success.

Although costumed concerts have become more or less of frequent occurrence in the past two seasons, Frances Pelton-Jones' programs stand out as absolutely different from any others on the American stage. To be sure they are exquisitely costumed and staged, and charmingly picturesque in depicting the Renaissance period; but they are more than that. They breathe forth a real message, produce a genuine atmosphere from the past, which is possible only through the medium of the identical instrument of those days.

Miss Pelton-Jones' harpsichord makes a deep impression wherever heard, and no less does her superior artistry on this difficult instrument appeal to the cultured public. She is without doubt one of the foremost American harpsichordists today. Her season this winter is a brilliant one, beginning last October in the Middle West, she has appeared before some of the best colleges, schools and clubs in the country, and with such complete success that many extra bookings have been the immediate result.

Prominent among Miss Pelton-Jones' dates this season are the following:

Western College for Women, Oxford, Ohio, October 25.
University School of Music (Willard Kimball, director), Lincoln, Neb., October 29.
Chicago (private home musicale), November 4.
Miss Cowles' School, Hollidaysburg, Pa., November 7.
Philadelphia, Pa., November 9.
Englewood, N. J., November 22.
Washington, D. C. (Bristol School), December 4.
National Park Seminary, Forest Glen, Md., December 5.
Metropolitan College of Music, New York (Miss Chittenden, director), December 10.

On January 15 Miss Pelton-Jones plays at a large classic fete at Mrs. Reginald de Koven's home, in the great Elizabethan room. Other dates are to follow, including her own personal concerts at the Plaza Hotel, of which mention will be made later.

Morgan Kingston, Century Opera Star.

Morgan Kingston's father was an Englishman, being in fact a native of Northamptonshire. At an early age he was taken to Staffordshire to work in the mines, and it was there that the subject of this sketch was born. Regarding his early life one cannot do better than quote his own simple words: "I started to sing in the church choir at Hucknall Torkard, Nottinghamshire, when eight years old. At fourteen I joined the Hucknall Torkard Brass Band, playing the tenor horn, and when I began to sing songs my method was to play them on the horn until I could remember them.

"After a time I was able to buy a piano, through the aid of which I was able to teach myself music more seriously, having gained a fair knowledge of certain operas and oratorios through my early training with the brass band."

These simple words should certainly prove encouraging to the many who have a taste for music, but not sufficient money to secure adequate lessons. This young collier lad, having no foretaste of his future career, only worked to gratify his innate love for music. Kingston was about eighteen years of age when he first began to sing in public. His first concert was at Nottingham and the budding tenor was engaged at the munificent fee of five shillings. He made such an instantaneous success with the audience, however, that the promoters of the concert increased his fee to ten shillings and he booked two further appearances at a guinea apiece.

Kingston was about twenty-four years old when an event happened which changed the whole course of his life. Again one cannot do better than to relate the incident in Kingston's own words:

"One day while at work in the Mansfield colliery, Mr. Davis, the undermanager, whom I can never thank enough for his kindness and encouragement to me, brought a friend of his to see me, a Rev. Mr. Stainer, who was curate at Wassop Vale Church. The latter asked me if I would sing for him at a church bazaar and I consented. He then asked me what I intended to do about my voice. I told him that it was my intention to go to London to some good singing master as soon as I could afford it. (I was advised to do this by that celebrated vocalist, Robert Radford.) Mr. Stainer then said that he had a friend in London who knew a good master of singing, and that he would write him about me. He did this, and at last I met the person who was to change the whole course of my life. All this was settled upon in the pit where the Rev. Mr. Stainer had come to see me. It was arranged that I should go to London and have my voice tried and the result was so satisfactory that I soon began to study with Evelyn Edwards." Mr. Kingston cannot sound this lady's praises too highly. He says: "It is to her and her splendid teaching, good advice and kindness that I owe whatever success I have had or may have."

Mr. Kingston's first public appearance in London was in 1910 with the National Sunday League at the Queen's Hall.

His success was instantaneous, the manager being obliged to ask the delighted audience not to insist on further encores, and he remarked that it was quite evident that the verdict of the audience was distinctly against Mr. Kingston returning to the pit any more. In this connection Kingston says that he cannot too highly thank his courteous and enterprising agent, Daniel Mayer, or Henry Mills, the secretary of the National Sunday League, both of whom have done so much in the bringing of him before the public.

In his musical tastes Mr. Kingston is quite catholic. He was never much of an athlete and neither golf, cricket nor football have claimed much of his time, but he is a fine boxer. As he says, however, he got sufficient physical exercise when working in the pit; so he gave all his spare time to music. He does not believe that hard work will injure any one's voice, whether they work in pits or elsewhere. He always took his fair share of the work with the other men at the coal face, and ever since he was a little pony driver he has been a user of tobacco. In fact he has been a worker and has never coddled himself or his voice.

Morgan Kingston is the possessor of a phenomenal voice, he has undergone an adequate course of training, he is an



FRANCES PELTON JONES.

intensely hard worker and he has a charming personality, yet he is so modest withal that one can have no doubt that he will reach a high rung in the ladder of fame. His voice is of a real vibrant tenor quality and heroic. His intensity of dramatic expression is a factor in his success and he can let a top note ring through a large auditorium or whisper it in the most gentle and dulcet manner. Success is certainly assured any man who would work a double shift in the mine in order to get sufficient money to pay his fare to London for his singing lessons.

Mr. Kingston has sung at all the big festivals and with all the choral societies in the British Isles, as well as at the Hague, where he is a great favorite. He is very proud of the fact that Dr. Hans Richter chose him to sing in concert performances of "Tristan and Isolde" and the "Meistersinger," both in London and Manchester, and London Ronald selected him for the Wagner Centenary concert at the Albert Hall.

Mr. Kingston wishes it distinctly understood that no outsider has paid for his education either musically or otherwise.

Umberto Sorrentino in Springfield, Mass.

Umberto Sorrentino, the tenor, who recently sang with success with the St. Louis Orchestra (and that, too, without rehearsal), sang January 5 with the Springfield Philharmonic Orchestra. Press notices of a most flattering nature will be duly quoted next week.

Among all the arts music alone can be purely religious. Mme. de Staël: "Corinne."

GAUL'S "NATIVITY" CANTATA WELL SUNG AT BALTIMORE.

Trinity Church Choir Assisted by Competent Soloists—Peabody Students' Orchestra Entertains Large Audience—"Manuscript Evenings."

Tuxedo 752 F.
213 Prospect Avenue, Roland Park,
Baltimore, Md., January 2, 1914.

Gaul's cantata of "The Nativity" was sung at Trinity Protestant Episcopal Church, Towson, Tuesday night, by the choir of the church, assisted by Robert E. Stidman, basso, and Helen F. Weishampel, violinist. The other soloists were Ethel R. Seltzer, soprano; Pansy Mitchell, alto; Edward Kent, tenor; and A. Malcolm Stidman, baritone; organist and director, Mrs. Walter W. Hoopes. Robert Stidman was the star of the occasion. His beautiful voice, which is well known in Baltimore, was heard to great advantage. Mr. Stidman, who was formerly a member of the choir at Old St. Paul's, is now one of the quartet at Brown Memorial Presbyterian Church.

A new organ has been presented to South Bartholomew's Protestant Episcopal Church as a memorial to the late William B. Scarlett. A recital is promised early in January by R. J. Winterbottom, of New York.

A large audience gathered on Friday, December 19, to hear the first concert this season of the Peabody Students' Orchestra. Unusual interest was aroused by the presence of Gustav Strube at the conductor's desk. The "Freischütz" overture was played, also the Mendelssohn "Scotch Symphony," which was given an excellent performance. Daniel Wolt played the Liszt A major concerto with fluency.

August Hoen, baritone soloist of Grace and St. Peter's Church, attended the annual convention of the Phi Mu Alpha Fraternity this week in Chicago. He was a delegate from the local chapter, with instructions to make every effort to bring the next convention to Baltimore.

The Florestan Club has inaugurated an interesting custom of holding "manuscript evenings," on which occasions are presented original compositions by members of the club. These included string quartets, songs and solos for piano, violin and cello. The club has received several distinguished guests during the past season, notably Leopold Stokowski, Josef Stransky, and Max Pauer.

Baltimore's Community Christmas Tree was made notable by the excellent music given by various choirs, orchestras and other musical organizations of the city. A very beautiful Christmas carol was composed for the event by Gustav Strube. D. L. F.

Schola Cantorum to Give Concert.

Kurt Schindler, musical director of the Schola Cantorum of New York, is pleased with the manner in which the music loving public is greeting the work he is so ardently trying to accomplish in chorus singing. For months he has worked diligently with new singers, and is now proud to state he has found several promising voices which he believes can be developed for concert and solo work.

The first subscription concert of the Schola Cantorum takes place in Carnegie Hall, Tuesday evening, January 20. As an added attraction Julia Culp, the noted mezzo-soprano, will be the soloist. The chorus will be accompanied by the New York Symphony Orchestra.

Another feature on the program will be the rendering of Riccardo Zandonai's "O Padre Nostro," from Dante's "Purgatory." This number is written for a male chorus, orchestra and organ, and is to be heard on this occasion for the first time in America.

An Expensive Snore.

At the Paderewski recital in Milwaukee a somnolent individual, lured to the concert by a musical wife, who needed her unmusical hubby to escort her to the Pabst Theatre, nearly broke up the show by a reverberating snore. For a moment it appeared that the temperamental artist would bring his program to an untimely end, but the unmistakable efforts of the audience to suppress its risibilities so that the musician might not be angered mollified the great Pole and the program continued.

It was in the critical middle of what the musicians called a pianissimo passage that the sleeper let go his evidence of slumber and a ripple of suppressed laughter ran down to the stage. Paderewski turned, glared, but finally turned back to the piano and continued.

BOSTONIANS ENJOY FRANCK SYMPHONY.

Fine Orchestral Concert—Inspiring Joint Violin and Piano Recital—Operatic Lectures—Faelten Pianoforte School Resumes Season's Activities.

Boston, Mass., January 2, 1914.

The Boston Symphony Orchestra concerts of this week were made notable by Dr. Muck's eloquent performance of the Cesar Franck Symphony in D minor, a work as truly inspired and uplifting in its beauty of form and nobility of thought as any in symphonic literature. For the remaining numbers of the program and very anticlimactic they did seem after the Franck masterpiece, came Bach's piano concerto in F minor with strings, Ruth Deyo, a pianist little known here, playing the solo part, and Mozart's "Haffner" serenade in D major.

When two artists of the distinction of Harold Bauer and Jacques Thibaud unite in a recital the artistic result is bound to be one of compelling musical beauty. And such it most assuredly was when at their concert in Symphony Hall on Sunday afternoon last they were heard in the Cesar Franck A major sonata for violin and piano, and Beethoven's "Kreutzer" sonata. For solo numbers Mr. Thibaud was heard in three Bach pieces—Sarabande, Gigue and Chaconne—the last named being given a performance which no amount of written superlatives could do justice to, so beautiful was its achievement. Mr. Bauer's solo offering—Schumann's "Faschingschwank," revealed again the rare qualities of this pianist and his particular genius for the music of Schumann which seems to release his romantic imagination in its highest degree. The perfect unity and rare balance displayed in their ensemble playing and the marvelous beauty of their individual work combined to make this concert a memorable one to all those present.

Havrah W. L. Hubbard, of the Boston Opera House, will deliver twelve Opera Talks during the present week, with musical illustrations by Floyd M. Baxter, pianist. The dates will be as follows: "Die Meistersinger," January 6, at eight o'clock, in the Brookline Town Hall; this lecture will be open to the public. January 8, morning, before the West Roxbury Women's Club, in Highland. January 8, afternoon, before the Dorchester Women's Club, and January 8, evening, before the Roxburghe Club. January 9, evening, before the Literary Club of Cohasset and January 10, afternoon, before the Women's Scholarship Association in Huntington Chambers. "Madam Butterfly" will be given at Canton, Mass., on Sunday, January 4; and again on January 7, morning, in Hyde Park before the Current Events Club. "Monna Vanna" will be given on

January 6, afternoon, before the Newtonville Club; and January 7, afternoon, before the Dedham Woman's Club. "The Secret of Suzanne" will be given January 7, evening, before the Sunday Commons in Huntington Chambers; and again, in conjunction with "Hansel and Gretel" on January 9, afternoon, before the Peabody Women's Club.

A teacher who in the brief period of a few months can so develop a pupil as to call forth marked comment on his remarkable improvement at his every appearance is certainly worthy of especial mention. The teacher in this instance is Frederick N. Waterman and the pupil is George Everett, the young baritone of the Boston Opera Company, whose notable advance in every role sung this season has caused comment on all sides. Nor is Mr. Everett's case the only one, as other singers in the opera company and elsewhere can testify. Much favorable notice has been attracted by another Waterman pupil, Elizabeth Cunningham, who has been appearing in recitals before many clubs and musical societies and charming all by her lovely voice and skilful use of it.

A card received at this office from Mr. and Mrs. Otto Urack announces the birth of Otto Wolfgang Urack on December 26. To our congratulations on the happy event may be added great predictions for the youthful bearer of such a distinguished name.

After an interval of two weeks the recitals at the Faelten Pianoforte School will be resumed Thursday evening, January 8, with Walter Cartwright, Lillian Hirsh, Ola Murray, Bertha Muran, Florence Rice and Maxine Buck as soloists. January 15 the principal players will be Lorna Bugbee, Florence Keen, Oswald Thwing, Esther Ryan, Loretta Marshall, Doris Godfrey and William Heller. January 22 the recital will be given by members of the Senior class. January 29 the soloists will be Mary Morton Washburn, a young pianist of great promise.

BLANCHE FREEDMAN.

NOTED ARTISTS APPEAR IN JOINT RECITAL AT DETROIT.

Fritz Kreisler and Mme. Gerville-Reache Arouse Enthusiasm of Large Audience—Philadelphia Orchestra Makes Fine Impression—Orpheus Club Concert—A Unique Club of Male Musicians.

Detroit, Mich., December 26, 1913.

Tuesday evening, December 9, the third concert of Manager James de Voe's Philharmonic Course was given at the Light Guard Armory, before a splendid audience, which listened with enthusiasm to Mme. Gerville-Reache and Fritz Kreisler in a joint recital. Mme. Gerville-Reache sang here two seasons ago, but was practically a new singer to most of the audience of that evening. She sang to best advantage in her French numbers and was obliged to respond to several encores. Seldom has any violinist given more pleasure than did Kreisler, who played with a ravishingly beautiful tone, which carried throughout the big auditorium. He was repeatedly recalled and generously added several numbers to the program. Adam Buell accompanied for Mme. Gerville-Reache and Carl Lamson for Kreisler.

Wednesday evening, December 10, the third concert of the Orchestral Association series brought the Philadelphia Orchestra, Leopold Stokowski, conductor. Daniel Maquarre, flutist, was the soloist of the evening. The program presented several novelties. It consisted of symphony, D minor, Cesar Franck; Praeludium, Jarnefeldt; Valse Triste, Sibelius; suite for flute and orchestra, Godard; overture, "Tannhäuser" (Paris version), Wagner. Perfect balance of parts, unusual clarity of tone, fine discernment of the conductor's desires, wonderful contrasts of light and shade all combined to make artistic tone pictures and placed the Philadelphia Orchestra in the ranks with the best that have been heard here. The soloist gave an exhibition of beautiful flute playing that will long be remembered.

Friday evening, December 12, the Orpheus Club gave the first concert of the season at the Westminster Church for its sustaining members. The club of twenty-five men's voices has been at work with its present director, Charles Frederic Morse, several years and sings with a precision of attack and nice attention to shading that give great pleasure to the listener. Mr. Morse puts much nervous energy and clear understanding into his work and may be relied upon for good interpretations. "The Dance of the Gnomes" and "The Crusaders" by MacDowell were undoubtedly the best things of the program. Hector Dufranne, baritone of the Chicago Opera Company, the advertised soloist of the evening, was unable to appear and his place was taken by Edward Warnery, tenor.

Eleanor Hazzard Peacock filled a number of important engagements throughout the State during November and

December, among them being a song recital at the State Normal School, Ypsilanti, and an appearance with the Cincinnati Orchestra, at Jackson. She has been soloist also at a number of local concerts.

The Crescendo Club is a new organization formed by the men musicians of the city for the avowed purpose of promoting sociability and good fellowship. The meetings are held on the first Tuesday of the month at seven in the evening, when a dinner is served. The officers are as follows: President, Samuel I. Slade; vice-president, Marshall Pease; secretary, William Grafing King; treasurer, James H. Bell.

Charles Hargreaves, tenor, formerly of the Metropolitan Opera Company, has returned to Detroit and will be associated with Charles Frederic Morse in the studio, 11 Adams avenue. JENNIE M. STODDARD.

Rag Time Scored in Africa.

[From the South African Musical Times.]

Detestable rag-time, who would play it after this? "During a recent tour of the West Country, that famous brass band, the Beses of the Barn, stoutly declined every request for ragtime, the bandmaster remarking that 'such stuff was not worth carrying about.'" To that bandmaster I take off my hat. Much as I enjoyed their rendering of the operas of my childhood—Donizetti, Rossini, Verdi—their fine attack, their wonderful part-playing of hymns, I appreciated most of all this sturdy resistance of a perverted taste for hashed-up nigger melodies that has lately filtered down from the smart set to the social underworld, till we hear it alike on the Steinway grand in my lady's drawing-room and on the barrel organ in the slums.

We are surprised that music publishers "turn out" these hashed-up nigger melodies, which appear to be rather numerous, and show that the "nigger" is farther advanced in musical matters than generally recognized. But some of these melodies are not at all bad, and we take off our "head-gear" to the "nigger" who wrote such stuff. Of course, the bandmaster of the Beses of the Barn could hardly have reconciled hymns with rag-time, although we gather that he found no difficulty in interweaving the former with operatic works.


But, as the MUSICAL COURIER says: "Since the whites have adopted it, the future of rag-time no longer looks black."

A Cry from South Africa.

[From the South African Musical Times.]

We have lately had submitted to us for review several works by South African composers. Without commenting on their merits, we may state that we hope in the near future we shall see works of a larger kind written. That there is little inducement at the present time in South Africa to compose such works may be perfectly true, nevertheless we think it essential to our musical progress that composers should not be slack in their efforts to aim at something greater, for is the cause not a good one?

It is well known that we have talented performers, but we have also gifted composers, and the latter should receive every encouragement and practical support from the music loving public should they branch out and give us works wherein their gifts might be displayed to better advantage, and, eventually, win recognition for their minor compositions. Not only this, we should also like to see South African musicians take an interest in South African compositions. The interest needed is to introduce meritorious works (which certainly exist) to the public occasionally.



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BOSTON NEW YORK

CARL FLESCH IN NEW YORK.

Famous Violinist Comes to Make His First Tour of This Country—Is Impressed with American Energy.

Carl Flesch, the eminent violinist, arrived in New York Sunday, December 28, on the steamship *Campania*, of the Cunard Line, after a rough and disagreeable passage. But even the worst of passages has an end, and Mr. Flesch says that he was delighted by the ending of this one. It is his first visit to America and, naturally, he had many preconceived notions about this country. Some things he was prepared to like, and some he was sure in advance he would dislike. One of the latter was the reputed ugliness of New York—its massive buildings, its irregular skyline, the general disorder of its building plan. But in this, he says, he was agreeably disappointed. He failed to see this reputed ugliness. On the contrary, he found the entrance of the harbor and the approach of the city imposing. It made a powerful impression upon him, and brought home to him as nothing else could the restless energy of the American people and the largeness of their ideas.

No, the city did not, certainly, impress him as being pretty, but there is a massiveness, an evidence of advance, about it which suggested to him the city of the future, the great monuments of human activity which the next century will see. The Plaza, upon which the hotel where Mr. Flesch is stopping faces, impressed him by its beauty as well as its magnificence, and he was emphatic in his statement that there is nothing like it in Europe.

Mr. Flesch had an unusually active concert season before leaving for America, having appeared in nearly every important city in Western Europe, and with most of the largest orchestras. Speaking of orchestras he said that he was looking forward expectantly to hearing those of America, whose fame is now world-wide, the Boston Symphony especially being well known abroad both because of its age and because of the fact that its players are engaged by the year and are forbidden by contract to accept outside engagements during the season, an arrangement, as Mr. Flesch points out, which must be considered as the only satisfactory one, and which, he stated, was only in use in one country in Europe—Holland—where five orchestras are run on this basis, two of these, those of Amsterdam and The Hague, being of the highest class. This will be a surprise to many readers of the *MUSICAL COURIER*, for it is generally taken for granted that in matters of art Europe is far ahead of America. "Often," says Mr. Flesch, "an artist finds himself rehearsing with an orchestra some members at least of which have played till the small hours of the morning and are too fatigued to give their proper attention to the work at hand."

Mr. Flesch begins his American tour in Milwaukee with the Chicago Symphony Orchestra. He then appears in Chicago, also with the same orchestra. From there he goes to Des Moines, Cedar Falls, returns to Chicago for his recital in that city, and comes to New York where he is booked to play the Beethoven concerto with the Philharmonic Society. He will play with the various orchestras with which he is scheduled to appear, for the most part concertos by Beethoven, Mozart, Brahms and Paganini (D major). He plays in Boston with the Boston Symphony Orchestra on April 5. Meantime he will be heard in Rochester, Cleveland (with the Chicago Symphony Orchestra), Cincinnati, St. Louis, Pittsburgh, Philadelphia, Toronto, and many of the smaller cities included within that territory. He will not go to the Pacific Coast on this tour.

Mr. Flesch is, as he himself says, a dual sort of player, as, indeed, are most of the very greatest violinists of the world. He leans from choice toward the classical school, but often introduces into his programs works of the purely virtuoso type—for the purely technical side of violin play-

ing is, after all, not a side which should be neglected. He is on terms of intimate friendship with Kreisler and Thibaud and is delighted to think of these artists being in America at the same time he is.

It is a great violin year! Mr. Flesch is as famous abroad as a chamber music player as he is as a solo artist, and his Beethoven cycle, with Arthur Schnabel and Gerardy, during which he played all of the trios of Beethoven, made a great stir in German music circles. This is to be followed next year by a Brahms cycle. It is to be hoped that while in America Mr. Flesch will give his many admirers an opportunity to become acquainted with this side of his art.

Brenau College Teachers in New York.

Mary Helen Howe, head of the vocal department of Brenau Conservatory, Brenau College, Gainesville, Ga., and Elmer Zoller, piano instructor (a Leipsic graduate) spent the New Year holidays in New York, attending opera and concerts. Sunday morning she was soloist at Philip James' Church (Episcopal), Jersey City, N. J. On another occasion a select circle was happy to hear her sing



CARL FLESCH.

Alitsen's "Song of Thanksgiving," and note the breadth and trueness of her voice. Brenau Conservatory has an enrollment of three hundred, studying music in various forms, and Dr. T. J. Simmons and Mrs. Simmons are to be congratulated on the success of this department, which has their special interest.

"Your company boasts an orchestra, does it not?" asked a playgoer of Ian Maclaren when the latter was touring through the English provinces.

"I should say that we had an orchestra," the actor corrected, "but we don't exactly boast of it."—New York Morning Telegraph.

NEW YORK MOZART SOCIETY'S THIRD MATINEE MUSICAL.

Alice Nielsen and Evan Williams Charm Fine Audience in Solos and Duets.

Alice Nielsen and Evan Williams were the artists presented by the New York Mozart Society (Mrs. Noble McConnell, president) at its third musicale of the season. This was a most happy combination, as the outbursts of uniformly distributed applause would substantiate.

Mr. Williams' contributions to the program were a group of Schubert songs, "Wandering," "Faith in Spring," "Serenade" and "Impatience," among which the "Serenade" appealed most to the listeners; the solo of the "Jubilate Amen" (Gelbke), "Murmuring Zephyrs" (Jensen), "Spirit song" (Haydn), (Mr. Williams stated that he considered this song the greatest in his repertory), "Wind and Lyre" (Ware), "Yesterday and Today" (Spross), besides several encores, which included Campbell-Tipton's "Spirit Flower."

At the beginning of the season, at his Aeolian Hall recital, this famous Welsh tenor again demonstrated to New York music lovers his wonderful gift of song, and to the members of the Mozart Society and their guests he gave a fine example of his magnetic singing.

Miss Nielsen aptly chose the Mozart aria, "Deh Vieni non Tarder," for her first number. Four songs in English, Parker's "The Lark Now Leaves Its Watery Nest," "Will o' the Wisp" (Spross), "The Leaves and the Wind" (Leoni), and "Fairy Pipers" (Brewer), and four French songs, "Ouvre tes yeux bleux" (Massenet), "Chanson Triste" (Duparc), "Chant Venetien," "A toi" (Bemberg), made up the other two groups.

In excellent voice, the Boston Opera Company soprano, by her clear, pure tones, delightful enunciation, complete abandonment to the spirit of the songs and winning personality, established immediately a bond of sympathy between herself and her listeners. To say which of her numbers pleased most would be difficult. Brewer's "Fairy Pipers" and Spross' "Will o' the Wisp" were repeated.

The "Madame Butterfly" duet (Puccini), sung by Miss Nielsen and Mr. Williams, concluded the program.

The Mozart Society Choral, Arthur Claassen, conductor, was present and gave excellent renditions of Shelley's "Dreaming" (a special tribute to Mrs. McConnell), Edmund Parlow's arrangement of "Amaryllis" and Gelbke's "Jubilate Amen."

The exceptionally large number of Mozart members present, despite the inclement weather, was an excellent testimonial to the deep interest which this rapidly growing organization takes in these afternoon musicales where eminent artists are being presented. Lucretia Bori, the Metropolitan Opera Company soprano, and Leopold Godowsky, the pianist, appear at the next musicale.

Saturday afternoon, January 3, was the date of this last musicale, which was held in the Hotel Astor, New York, the usual place for the New York Mozart Society's functions.

Mme. Wiesike in New York.

The steamship *France*, which arrived on Saturday at this port brought a number of European artists. Among them was Lillian Wiesike, who came from London via Paris, where she was booked for a number of concerts in May. Although an American by birth, Mme. Wiesike came to her own country for the first time as a concertizing artist. Her manager, Annie Friedberg, has booked her with a large number of the leading clubs and societies as far west as Omaha. She will open her tour in Troy and will give her first New York recital January 19 at Aeolian Hall, with the assistance of Conrad Bos at the piano.

IN AMERICA
NOVEMBER—APRIL
1913-14

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TWO PHILHARMONIC CONCERTS.

Chadwick's "Euterpe" Overture Heard on Friday Afternoon—
Melodious Sunday Matinee Program.

It is so seldom that an important orchestral work by a native American composer finds its way to the programs of the great American orchestras—or rather, the great orchestras in America—that the appearance of G. W. Chadwick's "Euterpe" overture on the program of the New York Philharmonic Society's concert is an event in itself, quite apart from the merit of the work.

The foreign conductors of these orchestras are by no means entirely to blame for the scant justice done to the American composer. On the contrary, there is a large proportion of the public at symphony concerts which is provincial enough to see romance only in a foreign name and to believe that no great music can be written by a mere American. G. W. Chadwick, however, has enjoyed more popularity than usually falls to the lot of an American composer of serious, symphonic music. His "Euterpe" overture represents him in the maturity of his powers, and its reception by the public on Friday afternoon, January 2, at the concert by the Philharmonic Society in Carnegie Hall, New York, ought to induce Conductor Josef Stransky to include the new "Aphrodite" by the same composer, when he makes up his programs for the coming season. "Euterpe" is constructed and orchestrated by a past master of musical technique.

Charpentier's suite, "Impressions d'Italie," seemed to please mightily the ladies, of which the audience was mainly composed. It is picturesque and melodious, though of course, entirely unlike the broad and dramatic tone poem which preceded it. The reception given to the Strauss work was unusually enthusiastic and prolonged, considering how prone the ladies are to reserve their applause. Goldmark's "Spring" overture was quite at variance with the coldest day of the year so far, but was enjoyable as music, nevertheless.

There was a large attendance and the conductor was frequently called back to the rostrum to bow his acknowledgments. The complete program follows:

Overture, Spring Goldmark
Variations on a Theme of Haydn, op. 56a Brahms
Overture, Euterpe Chadwick
Tone poem, Don Juan, op. 20 Strauss
Suite, Impressions d'Italie Charpentier

In Carnegie Hall, New York, on Sunday afternoon, January 4, the Philharmonic Society's orchestra, under the direction of Josef Stransky, presented an unusually interesting program.

Max Reger's "Ballet Suite," op. 130, which was played for the first time in America at a recent Philharmonic concert, and which is dedicated to the conductor, Josef Stransky, was again heard with pleasure by the large audience which filled the hall.

Harold Bauer covered himself with glory—or, at least, would have covered himself with glory had there been any part of him which had not already been deluged with that desirable renown so eagerly desired by the many and won by so few.

Saint-Saëns' broad, energetic and virile concerto in C minor gave the great pianist plenty of opportunity of showing what a fine composer Saint-Saëns it at his best. In other words, Harold Bauer's greatness as an artist lies mostly in the marvelous art he has of revealing the composer rather than himself. Of course it goes without saying that in order to interpret properly and play correctly all the master works of the greatest composers requires the highest order of interpretive intelligence and a consummate technical skill. That is why Harold Bauer can give each of the great composers a style of treatment suitable to the composer. That is why Harold Bauer is acknowledged by the whole world as one of the greatest pianists of his day and generation. It would be well if a number of pianists who let feeling get the better of judgment could hear Harold Bauer play the finale of Saint-Saëns' C minor concerto. They would learn that those simple notes in the melody which alternates between the two hands can be played in a full, round tone without the least suggestion of forcing the piano beyond its power. The orchestral accompaniment to the concerto was admirably played.

Conductor Stransky believes that much of the lighter music is worthy of a place on the Philharmonic Society's programs. The applause which followed the six dances of various schools showed that the public is willing to listen to other music than symphonies and symphonic poems, especially when the dances are played with so much spirit and grace.

Overture, Merry Wives of Windsor Nicolai
Concerto No. 4, in C minor, op. 44, for piano and orchestra, Saint-Saëns

Harold Bauer.

A Ballet Suite, op. 130 (new) Reger
National Dances—
Two Hungarian Dances Brahms
Two Norwegian Dances Grieg
Spanish Dance Moszkowski

Two Slav Dances, Nos. 1 and 3 Dvorak
Polish National Dance Scharwenka
Waltz, Wiener Blut Strauss

TITTA RUFFO ACCLAIMED.

Great Baritone Appears in Concert and Demonstrates Anew
That He Can Hold His Audience Without the Aid
of Scenery and Costumes.

Enthusiasm was rampant at the Hippodrome, New York, on Sunday evening, January 4, when Titta Ruffo sang. Cheers, whistling, hand clapping, stamping, and loud calls for more made the occasion memorable to those who were

fact, whatever he sang was vociferously cheered, no matter what it was or who wrote it.

In the "Brindisi," from "Hamlet," the famous artist gave the public an exhibition of his ability to sing long phrases without breaking them to breathe. As an object lesson to singers such mastery of breath and voice as this is of the highest value. But, apart from the technical value of this artist's singing as an object lesson to other singers, it was the personality of the man and the commanding tones of his voice which roused the audience, especially the Italian section of it, to noisy demonstrations of delight. Quite a number of ladies were seen to split their gloves in their rapturous applause.

It is unusual, to say the least, to find an operatic artist of Titta Ruffo's eminence who does not seem to lose half of his power over the public when he appears on the concert stage without the helping accessories of scenery and costume. But Titta Ruffo is able to stir his hearers both as an actor singer in opera, and as a vocalist pure and simple on the concert platform.

Nevertheless, it is to be hoped that the New York public will soon have the opportunity of hearing and seeing this consummate artist where he really belongs—that is, on the operatic stage; for he is a superb actor, and it is too seldom that the great operas are well sung by great actors.

Florence Hinkle had the distinction of singing the most musical aria on the program—the lovely melody from "Carmen"—and she sang it well, so well, in fact, that she had to supplement it with a song in English. In her French air, "Depuis le jour," she again won the hearts of her hearers, not merely by her art as a singer, but also by her charm of manner and pleasing personality.

William Morse Rummel played the violin acceptably, though it was no small ordeal for an instrumentalist to play to an audience composed almost exclusively of admirers of Titta Ruffo. That the public on this occasion had a just discernment of musical excellence wherever found was demonstrated when Nicolai's "Merry Wives of Windsor" overture was so insistently applauded that Nahan Franko was obliged to play an orchestral encore. Without this genial artist and accomplished conductor, even the singing of Titta Ruffo would have been at a disadvantage. A grand piano at its best has a big undertaking in trying to fill so vast a space as the Hippodrome. And yet a poor conductor would have been unable to follow the singer's varying tempi. With an experienced pilot like Nahan Franko at the helm, however, there was no possibility of snafuwreck, no matter how many liberties the soloist took. In the orchestral numbers on the program the conductor was able to hold the attention of the audience to an unusual degree, considering that everybody was there to hear Titta Ruffo. That Nicolai's delightful overture should be encored is evidence enough that Nahan Franko interpreted it effectively.

As an evening's entertainment the program rendered by the artists on Sunday at the Hippodrome could hardly be bettered. It was certainly not the fault of the program compiler that the concert lasted so long. If the public persists in applauding until a composition is repeated or supplemented with another number, the blame for the length of the program must be laid on the broad back of the public. The enthusiasm of the audience, however, did not seem to be affected by the lateness of the hour.

The complete program without the extra numbers was as follows:

Overture, Fra Diavolo Auber
Nahan Franko and Orchestra.
Micaela's aria from Carmen Bizet
Florence Hinkle.
Aria, Largo al Factotum, from Barbiere di Siviglia Rossini
Titta Ruffo.
Berceuse Fauré
Introduction and tarantelle Sarasate
William Morse Rummel.
Aria, Per me giunto e il do supremo, from Don Carlos Verdi
Titta Ruffo.
Overture, The Merry Wives of Windsor Nicolai
Nahan Franko and Orchestra.
Estonian le campane E. Titta Ruffo
Visione Veneziana R. Brogi
Romanza P. Tosti
Titta Ruffo.
Aria, Depuis le jour, from Louise Charpentier
Florence Hinkle.
Waltz, Roses from the South Strauss
Nahan Franko and Orchestra.
Aria, Brindisi, from Hamlet Thomas
Titta Ruffo.

Suppe Operetta Given by Liederkrantz.

An admirable performance of Suppe's charming comic opera, "Lovely Galatea," given under the musical direction of Carl Fiqué, was the feature of the New Year's Eve celebration of the German Liederkrantz of New York. In the title role Katherine Noack Fiqué scored a great success. The other solo parts were well taken by Henry Weimann, Max Koeppe, and Alfred Osterland, assisted by chorus and orchestra. A large audience enjoyed the performance.

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fortunate enough to hear this world famous baritone in many songs in various moods. The clamor and commotion was more like the riotous scenes at a baseball game than at an artist's concert. Yet, after all, it was a concert, and the tremendous applause was all caused by the artistic singing of a baritone. After the singer left the stage the applause was incessant till he began to sing again. Even



TITTA RUFFO.

as long a number as "Largo al Factotum" had to be repeated, and the demonstration on the part of the great audience seemed almost interminable after the repetition. Verdi's aria, "Per me giunto e il do supremo," had the same result on the audience as "Largo al Factotum." It, too, had to be repeated, as it was evident that the public would not allow the program to proceed until Titta Ruffo had sung his song again.

As a composer Titta Ruffo ought to be gratified with the reception his song, "Estonian le campane," got. In

NEW YORK ORATORIO SOCIETY SINGS "MESSIAH."

Louis Koemmenich Praised by the Press for His Baton Mastery and Impressive Reading of Handel's Time Honored Oratorio—Chorus, Soloists and Orchestra Unite in Two Memorable Christmastide Performances.

"The Messiah" was sung in Carnegie Hall on Friday afternoon, December 26, and Saturday evening, December 27, by the Oratorio Society of New York, Louis Koemmenich, conductor, and the following laudatory reviews culled from several New York daily papers eloquently attest to the high character of the performances of the favorite old Handel oratorio:

ORATORIO SOCIETY AGAIN HEARD IN "THE MESSIAH."

QUALITY OF THE TIME HONORED PRODUCTION IS KEPT UP TO USUAL HIGH STANDARD.

An excellent performance of Handel's time honored oratorio "The Messiah," the eighty-fourth which the Oratorio Society has given in its forty years of existence, was heard yesterday afternoon in Carnegie Hall. These annual performances have come to be among the most popular of the musical season. They always are well attended, and, as usual, the hall was crowded yesterday. In spite of the number of times that the Oratorio Society has presented "The Messiah," no signs of a falling off either in the quality of the production or in the enthusiasm of the hearers was evident.

As was noted earlier in the season at the performance of George Schumann's "Ruth," Mr. Louis Koemmenich has trained his chorus well. The quality of tone, particularly in the soprano and tenor sections, was excellent, and there was freshness and vigor in the singing. Contrasts, delicate shadings and good phrasings made the work of the chorus enjoyable.

The soloists were Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Evan Williams, tenor, and Frederick Martin, bass. Mr. Williams in the aria beginning, "Behold and see" did the best bit of singing of the afternoon. Mme. Rider-Kelsey again displayed a voice which for sheer tonal beauty has few equals. Miss Miller interpreted her music with simplicity and feeling, and Mr. Martin sang in a sonorous and forceful way his exacting arias.

The orchestra parts were played by members of the New York Symphony Orchestra and the organist was Frank L. Seely. "The Messiah" will be repeated tonight.—New York Herald, December 27, 1913.

The Oratorio Society, under Louis Koemmenich, gave "The Messiah" yesterday afternoon before a very large audience. The superb work of Mr. Koemmenich again made itself felt in the familiar choruses of the old Handel masterpiece, and many of them were thrilling in effect. The conductor, too, was most happy in his selection of soloists. The quartet included Corinne Rider-Kelsey, whose soprano never seemed clearer or more beautiful in every detail of her work; Christine Miller, who has sung the contralto parts many times with similar musicianship and success generally; Evan Williams, whose tenor voice is more luscious and more beautiful than it was a number of years ago when he sang with the same beauty of spirit as of voice "The Messiah" music, and Frederick Martin, whose qualities throughout made many wonder why he was not presented long ago.

"The Messiah" will be repeated tonight by the Oratorio Society, with the same soloists, under Mr. Koemmenich, at Carnegie Hall.—New York Evening Mail, December 27, 1913.

The Oratorio Society of New York, Louis Koemmenich, conductor, gave the first of two Christmas performances of Handel's "Messiah" at Carnegie Hall yesterday afternoon, the repetition being scheduled for this evening. The soloists were Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Evan Williams, tenor, and Frederick Martin, bass. The orchestra was made up of members of the Symphony Society of New York.

The singing of the oratorio was in all respects admirable, both as regards the soloists and the chorus. Mr. Koemmenich conducted with a firm hand and seemed particularly solicitous that none of the tempos lag. Under his direction the chorus sang with precision and some variety of effect, although it did seem that the volume of tone produced was not as large as the number of the singers would warrant.—New York Times, December 27, 1913.

Yesterday afternoon's performance of "The Messiah," at Carnegie Hall by the Oratorio Society, was the third presentation of that work within ten days, yet the auditorium was well filled with those to whom Handel's work has become almost a solemn rite to be performed at each successive Christmas time. The chorus continued to show the fine results of Mr. Koemmenich's training, and the soloists—Corinne Rider-Kelsey, Christine Miller, Evan Williams and Frederick Martin—performed ably and effectively. This was not to be wondered at, since three of the four singers are veterans in the

production of this oratorio. The Society gives its eighty-fifth performance of the work tonight.—New York Evening Post, December 27, 1913.

Louis Koemmenich conducted the Oratorio Society through an excellent performance of Handel's "The Messiah" at Carnegie Hall yesterday afternoon, before a large audience. The soloists were Corinne Rider-Kelsey, Christine Miller, Evan Williams and Frederick Martin, all of them familiar and each in good voice. The organist was Frank L. Seely. The choruses were delivered with spirit and Mr. Koemmenich's training of the singers was shown in the excellent phrasing, fine nuances and admirable balance of the choirs. The performance will be repeated tonight.—New York Evening World, December 27, 1913.



LOUIS KOEMMENICH,
Conductor, Oratorio Society of New York.

"THE MESSIAH" GRANDLY SUNG

IN CARNEGIE HALL BY SOLOISTS AND CHORUS OF ORATORIO SOCIETY.

The annual Christmastide performance of "The Messiah" was given yesterday in Carnegie Hall by the Oratorio Society of New York, in the presence of a distinguished audience, which numbered Dr. Lyman Abbott and many other notables, besides typical music lovers of several generations, dating back to silver-haired octogenarians. It was a most enthusiastic audience, and there was that thrill of magnetism about it which made it a profound pleasure to be a part of it. The New York Symphony Orchestra was a decided feature of the performance, after the chorus and soloists, of course, giving, as it did, massive or eloquent support. The choruses, voicing different meanings, appeal, triumph or lament, were specially well given. It might be said that of the great oratorios of the world, Handel's "Messiah" stands first and last as the greatest and most inspiring of all. "Surely He Hath Borne Our Griefs" and "His Yoke Is Easy," "For Unto Us a Child Is Born" and "Since by Man Came Death" were very effectively given, and the big dramatic effects, like the "Hallelujah Chorus" and the finale, "Blessing and Honor," were sung with broad, rich massing of tone.

As to the soloists, they were well matched. The strong yet sweet soprano of Corinne Rider-Kelsey, the expressive and rich alto of

Christine Miller, the clear, emotional tenor of Evan Williams, and the splendid basso of Frederick Martin "took one (metaphorically) off one's feet" at certain moments, and the audience showed that it was much moved by the sweep of applause which it gave. Mme. Kelsey gave "Rejoice Greatly" with fine coloratura effect, and "Come Unto Him" and "I Know That My Redeemer Liveth" she gave with devout eloquence. Miss Miller's "He Was Despised" was tender and expressive, also "He Shall Feed His Flock."

Evan Williams roused the audience greatly with "Thou Shalt Break Them" and in "Thy Rebuke Hath Broken His Heart." He was strongly impressive, making the tenor part notable. Frederick Martin, from the time he started with "Thus Saith the Lord" and "But Who May Abide the Day of His Coming?" set the pace for basses to follow, by his fire and dramatic fervor.

Director Koemmenich carried his forces through "The Messiah" finely. Frank L. Seely was effective as organist.—Brooklyn Eagle, December 27, 1913.

Before traditionally sold out houses, Handel's great "Messiah" was produced by the Oratorio Society, under the leadership of Louis Koemmenich, on Friday afternoon and last evening in Carnegie Hall, and indeed with great success. Koemmenich developed the climaxes most effectively, and his chorus was radiant with fullness of tone, purity and dramatic expression. The soloists were also very good in their roles, which have heretofore won renown for them. The ladies, Rider-Kelsey and Christine Miller, and the gentlemen, Evan Williams and Frederick Martin, should be accorded the greatest praise. The two ladies mentioned represent the very best lady oratorio singers which we have today. The public was in festive mood and gave no uncertain sign of its complete satisfaction.—New York Staats-Zeitung, December 28, 1913.

The Oratorio Society began the celebration of the Christmas festival yesterday, incidentally in its accustomed seasonable manner, by the production of Handel's imperishable work, "The Messiah," in Carnegie Hall. In the forty years' existence of this great society, this was the forty-eighth production of the oratorio. Most of those present have doubtless heard the great work repeatedly. But it always discloses its charm anew. This was also the case in the highest degree in yesterday's most excellent production. The chorus gave splendid renditions under the inspired leadership of Louis Koemmenich. At times the sopranos and tenors excelled in the freshness and strength of their singing. The solo parts were sung by Corinne Rider-Kelsey, Christine Miller, Evan Williams and Frederick Martin. They stood at the very pinnacle of the production. The same may be said of Frank L. Seely's organ playing and of the productions of the orchestra.

This evening "The Messiah" will be given another production by the Oratorio Society.—New York Deutsche Journal, December 27, 1913.

Marie Volpe Recital.

A voice of much strength and expression, dramatic temperament, complete self possession, and handsome personality, these qualities meet in Marie Volpe, and caused her hearers to be glad they were present at what was practically her New York debut, on the evening of January 3, at the Malkin Music School. It was wet and windy outside, nevertheless a good sized audience gathered on invitation, and heard a program consisting of Italian classics by Pergolesi, Gluck, Mozart and Pasiello; then a group of songs by modern Germans, followed by Tchaikowsky, Liszt, Wagner, Strauss, Weingartner and (last, but not least) Arnold Volpe, her husband, the well known conductor of the Volpe Symphony Orchestra ("Unter blühenden Bäumen"). The Italian classics went with grace and charm, especially "Voi che sapete"; there was much dramatic fire in Von Weber's little known "Klage," and mighty jubilation in "Freulingsnacht." Best of all was "Der Erl König," in which she demonstrated her best; rich voice, clear enunciation, and fine fervor united to make it a real achievement. Signor Florida was at the piano, playing accompaniments of utmost musical worth, and loud applause followed every number of the interesting program.

Mr. Malkin has set a high standard for his institution, and his staff of teachers are evidently carrying out their director's ideals. Mme. Volpe will next be heard in her own song recital at Aeolian Hall, Thursday evening, January 15, in much the same program.

Chorus singer has obtained judgment of \$2,300 for injuries due to fall of a property bridge. Opera managers may conclude that "safety first" is a rule that pays in the long run.

GRAND OPERA IN MONTREAL.

Popularity of "The Secret of Suzanne"—"Otello" Starts the New Year—Operatic Symphony Concert.

HIS MAJESTY'S THEATRE.

"Boheme," December 26.

A return to opera proper was made on Friday, when the most popular of Puccini's works, "Boheme," was given its first performance of the season. A cast of splendid all round ability gave the best performance of this work that has been seen in Montreal for a long time. The four Bohemians were Gaudenzi as Rodolfo, Segura-Tallieu as Marcello, Giovanni Martino as Colline, and Cervi as Schaunard. The Musetta was Dora de Philippe, the Mimi, Luisa Villani, and Marti in the two roles of Benoit and Alcindoro completed the cast.

In the first act the singing and acting of Rodolfo and his companions were a real delight. There was a spontaneity of action which is so necessary in this act to make it successful, that one has often missed on other occasions. The work of Marti as the landlord was a feature. Then from the entrance of Mimi till her departure with Rodolfo to the Cafe Momus, some of the most beautiful singing of the evening was heard. Gaudenzi was in splendid voice and sang the poet's narrative in great style. His acting in this role was also thoroughly convincing. Villani sang Mimi's narrative with a simpleness of manner and beauty of tone that was entirely satisfying, and the duet till the two lovers exit can only call for the highest praise.

The Cafe Momus scene in Act II contained much excellent singing and the comic moments were well handled. Dora de Philippe, in spite of the fact that she had not been feeling very well all day, gave a spirited and vocally brilliant performance as Musetta. The music of the role suited her voice admirably and she was a thorough coquette throughout. Her singing of the "Waltz Song" was one of the best numbers of the evening. She is an artist who should be heard more frequently, as all her work this season has shown her to possess the main essentials of an opera singer, a good voice, and abundant histrionic talent.

The third act was wonderfully sung and acted, Villani, Gaudenzi, Segura-Tallieu and Dora de Philippe forming a truly great quartet. The last scene of all with its humorous beginning and its tragic end, was also quite up to the standard of the previous acts. Never has the death scene of Mimi been so realistically done. The final scene between the two lovers, the quiet movements in the death chamber of Rodolfo's companions, Musetta's prayer, which was beautifully sung, then the collapse of Mimi, a short convulsive shudder and it was over. It is a scene which could easily be spoiled by the slightest overacting, but in the hands of such capable artists as these there was no fear of this. Mr. Martino deserves the warmest praise for his great interpretation of the role Colline. His splendid bass voice was always welcome, his farewell to the coat song in Act IV being an excellent bit of vocal work, and he got all the humor necessary out of his part. M. Segura-Tallieu was in good voice and his Marcello was equally enjoyable. Cervi was amusing as Schaunard.

Symphony Concert, December 27.

The concert was a notable one in many ways. First it gave those unable to do so before, a chance of hearing Mlle. Crespi, the young Italian violinist (who appeared here recently at the concert of a local orchestra, when she scored a brilliant success by her playing of the Tchaikowsky concerto), and the singing of Mme. Cassuto and Giovanni Martino. By special request Mlle. Crespi included on her program the concerto she made such an impression with on the occasion of her debut, and again repeated that success. She possesses all the traits of an artist, but still needs much experience before she can rank with the greatest.

Both the other soloists were in great voice. Mme. Cassuto sang the "Ritorna Vincitor" from "Aida" with great success and had to give a double encore before she was permitted to retire. Her voice sounded beautiful, especially in the upper register. M. Martino gave two numbers, "Rosa," by Salvatore, and air from Meyerbeer's "Roberto il Diavolo," which gave him ample opportunity to display his truly remarkable bass voice. He, too, had to respond with an encore. His accompanist was M. Segura-Tallieu, who proved very satisfactory in his new capacity. M. Spireseu accompanied Mme. Cassuto. The orchestra played the overture "Freischütz," "Reve Angelique" of Rubinstein and March from "Tannhäuser." It is difficult to understand why such compositions as the

"Reve Angelique" are included on the program, as it certainly does not rank with some of the orchestra's repertoire, and could be left out without ever being missed. M. Spireseu conducted.

"Carmen," December 27.

The cast had one change from last week, M. Leon replacing Gaudenzi as Don Jose. He again scored the success of a few weeks ago, when he assumed the role at short notice; Mme. Ferrabini was the Carmen, giving her usual splendid interpretation of the role; Roselli was the Escamillo and was excellent throughout, his "Toreador" song bringing the long burst of applause that generally delays the progress of the opera. This artist's work has been consistently good throughout the season, and his Toreador is certainly one of the best ever seen here. Dora de Philippe makes the role of Frasquita more than just a minor one. She sang it with tremendous vigor and gave the brilliant effect to the choruses with her great high notes which is needed. This role has never before been made to stand out so prominently and prove such an enjoyable one as Miss de Philippe makes it. Helen Stanley, Harold Meek, Gaston Rudolf, Elaine de Sellem, and Rafael de Ferran were also in the cast.

"Boheme," December 29.

The repetition of this opera was just as enjoyable as the previous performance, and does not call for any minute criticism. Dora de Philippe as Musetta, Villani as Mimi, Gaudenzi as Rodolfo, Martino as Colline, and the others all repeated their great performance of Friday night, and received many curtain calls from an enthusiastic, though small audience.

"Lohengrin," December 30.

The second performance of this opera was not only superior to the first, but one of the best things the National Opera Company has done. All the principals repeated their good work of the premier performance. Leo Slezak gave another wonderful interpretation of the title role, his glorious voice never sounded better, and his acting was finished and delightful to watch. Marie Rappold as Elsa is an artist whom one never tires hearing sing. Her voice is so pure and capable of expressing a wide range of emotions that her Elsa is made an interpretation of more than ordinary merit. In the balcony scene of Act II and the dream song of Act I she again scored a great success.

Max Salzinger, who scored such an unqualified success with his Telramund at the first performance of "Lohengrin," was again one of the shining lights of the evening. This role is one of extreme difficulty on account of the high pitch at which the voice is maintained, but Salzinger's wonderfully pure baritone throughout its whole register was entirely equal to all the demands made upon it, and there was not a jarring note during his whole performance. His singing with Ortrud in the second act was always excellent on account of the beauty of tone, the finished phrasing, and the dramatic interpretation he gave the scene.

Mme. Olitzka deserves great credit for her magnificent portrayal of Ortrud. Her rich contralto voice was in splendid shape, and her acting of the role was as before a distinct feature of the performance.

Giovanni Martino was the King.

Harold Meek, the young Canadian singer, gave a striking performance of the Herald. He sang in faultless style, and with an assurance and finish that would do credit to much older artists. The role of the Herald needs an artist of good appearance, and a good voice to make it effective, and Mr. Meek left no doubt as to his suitability to fill the part. His career will bear watching, as he has all the marks of a first class operatic artist.

The large audience went away feeling that it had seen a truly great performance and that the National Opera Company had fully maintained the standard set on previous occasions.

"La Navarraise" and "Secret of Suzanne," December 31.

Massenet's intensely dramatic one act opera was presented for the second time this season, only one change marking the previous performance, Ferrabini replacing Gerville-Reache as Anita. Mme. Ferrabini gave a finely acted portrayal of the role, though her singing was not so enjoyable as her Carmen of last week. M. Leon was the Araquil, a part he sings with much success. His rich tenor voice, especially in the upper register, is a great de-

light, and his artistic interpretation of the role was quite on a par with his singing. Roselli was once more the General Garrido, and while he does not have much to do, he does that little in his usual accomplished style. His rich baritone is always worth hearing and his imposing stature made him a striking figure. The remainder of the cast were all acceptable.

So great has been the success of Wolf-Ferrari's little one act operetta, "The Secret of Suzanne," that by special request the management decided to give it one more presentation before the season closed. The reason for this request is not hard to discover, for not only is the music delightful, but the Suzanne of Dora de Philippe is one of those fascinating pieces of work which can be seen again and again without becoming wearisome. She once more scored a huge success in the role of the cigarette smoking wife, in which she is all that is dainty, coquettish and graceful. Her voice is perfectly suited to the music, as it lies well within her range, and she produces a tone which is always round and even. Her soft singing is especially exquisite, and her rendition of the aria as she sits in the chair lazily puffing a cigarette and finally drops off to sleep was a beautiful bit of vocal work. If another special request would have the desired effect, it would be worth while asking for this opera again before the season closes. Rafael de Ferran was excellent as the husband, his acting being very good. Cervi was a highly humorous Sante. Spireseu conducted.

"Otello," January 1.

The management started the New Year in a most auspicious manner by presenting Verdi's "Otello" with Slezak in the title role and a cast of all round excellence. This was also the first time this opera has been given in Montreal, and one could not have asked for a better presentation. The success of the performance depends very largely upon the ability of the Otello, Iago and Desdemona. These roles were sung by Slezak, Segura-Tallieu and Mme. Villani, a truly great trio, of whom, as is to be expected, the outstanding member was Slezak. Montreal has been very fortunate in hearing this giant among tenors (not only in height but everything else) so many times this season, and while he was a marvelous Samson and a great Lohengrin, neither of these roles fitted him so perfectly as Otello does. His wonderful lyric tenor, so warm and pure, with that note of tenderness that is apparent in all Slezak's singing, sounded the music of the role of the unfortunate Moor with tremendous success. His acting is so great that one is tempted at times to lose sight of the vocal end and be carried away by the extraordinary realism with which he depicted the terrible sufferings of the jealous Otello. He received an ovation at the close of the second act that has seldom been equaled in His Majesty's Theatre, outbursts of cheering greeting both him and Segura-Tallieu as they came before the footlights to bow.

Mme. Villani made a charming Desdemona, and while she does not have much singing to do in the first three acts, when her chance came in the fourth she did some beautiful vocal work. The Ave Maria of the last scene was exquisitely sung, the purity of her voice and deep emotion displayed being of real artistic merit. Stella de Mette as Emilia gave a very creditable performance in this small role. Among others in the cast were Graziani as Cassio, Biasi as Lodovico, Rossini as Roderigo and Cervi as Montano. All were absolutely satisfactory.

The chorus did excellent work, and the settings were artistically designed. A. M.

Lyric Duty.

Sing! Sing!
Any old thing—
A rosy, a posy, a di-a-mond ring,
A lady, a lion or anything fierce
And cruel.
A duel,
With carte and with tierce;
Or carte with an "a la," or table dee hote,
Or drinking,
Or thinking,
Or getting the vote.

Sing! Sing!
Flutter your wing,
Fly up as high as you please and then bring
Back to the ground all the music you can.
Songs are the solace of sorrowful man.
Ballad or hymn,
Laughing or grim,
Opera, cantata or musical whim—
Give it your vividest personal twist.
All I insist,
O King,
Is that you sing.

—New York Evening Sun.

GRAND OPERA IN BOSTON.

Chicago Opera Tenor Makes Debut—Tetrazzini Delights in "Rigoletto"—Mme. Edvina Scores in "Butterfly"—Excellent Performances Continue.

BOSTON OPERA HOUSE.

"Rigoletto," December 29.

Carrying off the honors with Tetrazzini in this performance were Ancona as the Jester and Giorgini as the Duke. As the latter is a name unfamiliar to Boston opera goers it may be here explained that Aristodemo Giorgini is a young tenor at present enrolled with the Chicago Opera Company and that he made his debut in our city on this occasion. Of distinguished bearing and possessing a fine tenor voice of ample volume and of a quality that is best described by the word "sweet," a quality only too rarely heard in these days of lusty lunged top note exponents, Mr. Giorgini created a distinctly favorable impression and made of the Duke a graceful and fascinating figure in both song and action.

Tetrazzini's Gilda was a marvelous creature whose vocal pyrotechnics alone might have inspired the enraptured Duke to her abduction. Her rendering of the "Caro Nome" and the soprano part of the famous quartet were two conspicuous examples of consummate ease, precision and brilliancy in coloratura song.

Mr. Ancona is to be commended for the splendid vocal qualities of his Jester, which did not sacrifice the art of song for mere dramatic effects. Not that his Rigoletto was lacking in dramatic impulse, but it was first and foremost beautifully sung, with the emotions of the character springing more from his tones than from any outside histrionic means.

Conspicuous in a minor role was Elvira Leveroni, whose Maddalena could not in the slightest particular be improved upon. Vocally, pictorially and in many a deft and clever detail of action it marked the true artist who puts forth her best, no matter how small the role.

In other minor parts Mr. Mardones, Miss Heyman and Mr. Sampieri deserve particular mention for good work. Mr. Moranzoni conducted with his usual spirit, and the chorus and ensemble throughout were effective.

"Tales of Hoffman," December 31.

Particularly appropriate for the festive New Year's eve was the presentation of Offenbach's ever delightful "Tales," with Mr. Caplet conducting. In the cast were some of the singers seen in these roles last season, among them Mme. Edvina, Miss Amsden, Evelyn Scotney and Elvira Leveroni. Proceeding with Hoffman's loves in their chronological order, we first encounter Olympia, the automaton, capably played by Evelyn Scotney, who gave a most doll-like impersonation, even the quality of her tones embodying this characteristic. Her action was well conceived and amusingly carried out, and her singing in the passages of purely coloratura display was excellent. Miss Amsden as Giulietta was a stunningly beautiful apparition, displaying in song and action the requisite warmth and abandon.

In Mme. Edvina's exquisite Antonia, however, both Hoffman's ideal and that of the audience was realized. A more altogether fascinating picture than Mme. Edvina makes of this role and one more imbued with the dreamy, amorous, ecstatic spirit of the young girl would be impossible to imagine. Her tones, too, colored with warm radiance and emotional beauty, were a joy to the ear and made a direct appeal to her hearers that was irresistible.

As the adventurous young poet Mr. Laffitte presented the essential illusion of romantic aspect and made much of the vocal attributes of the role, singing with commendable qualities of diction and nuance. Mr. Danges, in the fourfold part of Hoffman's pursuing evil spirit, succeeded in imparting to some degree the fantastic uncanny nature of these characters, being particularly fortunate in the first one, that of Coppélius. Vocally he displayed his usual finish and sense of style in song.

Among the many taking lesser parts, Miss Leveroni was a conspicuous figure as the gallant young Nicklausse. In action she was natural and spontaneous and in song thoroughly satisfying. Characteristic intelligence in both song and action were also displayed in Mr. Everett's Schlemil, while Miss Sapin showed fine quality of tone in the brief invisible solo of Une Voix.

Mr. Urban's beautiful stage settings again gave rare artistic pleasure. The chorus gave an excellent account of itself and the numerous details of mis-en-scene were most creditably carried out.

"Madama Butterfly," January 2.

This performance marked Louise Edvina's first appearance as Madama Butterfly on any stage and resulted in a personal triumph for the gifted young prima donna, a triumph all the more notable in view of the hampering

circumstances with which she had to contend. With a young tenor of practically no stage experience who was thoroughly miscast in the role of Pinkerton, without any orchestral rehearsal, and none at all with the chorus, Mme. Edvina had to struggle through the first act. That she succeeded in so doing without utterly going to pieces was remarkable, but that she actually succeeded in "getting over" many delightful and charming characteristics of the little geisha in her lighter hearted moments of this act was nothing short of marvellous.

It was in the second and third acts that Mme. Edvina turned our admiration for her plucky accomplishment into engrossing interest by her deeply moving and wholly beautiful impersonation. There were a certain depth and genuine poignancy of feeling underlying this portrayal that stirred and touched the heart in a most realistic manner. Picturesque and essentially Japanese qualities were not lacking, but they did not predominate as they are often made to do at a sacrifice to the really inherent qualities of the part. In Mme. Edvina's conceptions the externals are never obtrusively important. Her characters are developed from within and are thus animated by genuine emotional sincerity. It is this same quality plus skill and intelligence that imparts to her voice the variety of expressive accent and coloring that makes it such a responsive instrument. Though in future appearances under more favorable circumstances, Mme. Edvina doubtless will reveal more in this role, it is hardly possible to conceive how certain moments as the final realization by Butterfly of her Pinkerton's faithlessness and the consequent ending of her life, could be made more genuinely tragic and pathetic than on this occasion.

Miss Leveroni's Suzuki was the only other portrayal in this cast worthy of praise. Hers was a subdued and repressed serving maid, doggedly faithful and devoted to her little mistress.

"Boheme," January 3 (Matinee).

An unusually fine performance of Puccini's most inspired opera brought Maggie Teyte for her first operatic appearance in this city. Her Mimi was notable for its utter simplicity and infinite pathos and her singing of the role was all that could be desired. Mr. Laffitte was the Rodolfo and accomplished his most distinguished achievement of the season. He sang with full, free tones frequently of beautiful quality and acted with becoming spontaneity and ardor. There was much sympathy between him and Miss Teyte, their scene in the third act being exquisitely handled.

As Marcello, Mr. Ancona was excellently cast and gave a thoroughly satisfying performance. Mr. Mardones was a splendid Colline and made the song of farewell to his coat an enjoyable feature by virtue of his fine singing. The one weak spot in this performance was Mme. Beriza's Musetta, which though of pleasing aspect and appropriately vivacious action, was far from well sung. Mr. Moranzoni in his conducting did full justice to the beauties of the score and added much to the unusual pleasure of the afternoon.

"Aida," January 3 (Evening).

One of the largest Saturday night audiences of the season heard Verdi's opera at halved prices. Ada Androva, an American soprano of European experience, made her Boston debut in the title role. Mme. Dalvarez's Amneris was the striking feature of the performance and aroused the audience to a high pitch of enthusiasm. Mr. Oppizzo was the Radames and Mr. Blanchart the Amonasro. Mr. Schiavoni conducted.

Sunday Night Concert, December 28.

The original program of this concert was somewhat changed, owing to the non-appearance of Carolina White, who was detained by illness in Chicago. Evelyn Scotney sang in Mme. White's place and met with her usual enthusiastic reception, being tremendously applauded after her wonderful singing of the mad scene from "Lucia." Other enjoyable features of the program were Miss Leveroni's singing of a group of songs in English and Mr. Mardones' splendid rendering of his two arias. Ada Androva, soprano, and Giuseppe Oppizzo, tenor, finished the concert with the "Miserere" from "Trovatore."

BLANCHE FREEDMAN.

"The violin resembles the human voice."

"Yes. I notice that when my son practises. It sounds like the voice of some poor human being who is suffering terribly."—Washington Star.

An Interesting Program.

"A Cursory Resume of the Development of the Art Song" is the title of an interesting lecture recital given at the Horace Mann Auditorium, New York, Columbia University Extension Course, by Francis Rogers, Bruno Huhn at the piano, at which the following program was rendered:

Amarilli	Caccini (1546-1614)
Lasciatemi Morire	Monteverde (1568-1643)
Vittoria	Carissimi (1604-1674)
Come Raggio di Sol	Caldara (1671-1763)
Plaisirs d'Amour	Martini (1741-1816)
I Attempt from Love's Sickness to Fly	Purcell (1658-1695)
Das Veilchen (Goethe)	Mozart (1756-1791)
Die Ehre Gottes	Beethoven (1770-1827)
Der Wanderer	Schubert (1796-1828)
Wenn ich in deine Augen (Heine)	Schumann (1810-1856)
Widmung	Schumann (1810-1856)
Es hat die Rose sich beklagt	Franz (1815-1892)
Mädchen mit dem roten Mündchen	Franz (1815-1892)
Feldensamkeit	Brahms (1833-1897)
Ständchen	Brahms (1833-1897)
Der Aarj (Heine)	Rubinstein (1830-1894)
Traum durch die Dämmerung	Strauss (1864-)
Mandoline	Debussy (1862-)
In a Garden	Hawley
Invictus (Hemley)	Huhn

A Unique Evening.

A unique entertainment was given last Sunday evening, in New York, at the home of Annie Friedberg's sister, Mrs. Alfred Hirsch. Their apartment on Morningside Drive was turned into a Bavarian tavern (Barische Bierstube, or so called "Braustuehl"). The decorations were an exact copy of one of these places in Tegernsee, Bavaria. The affair was given in honor of the German artists of the Metropolitan Opera Company, among whom were: Conductor Alfred Hartz, Mr. and Mrs. Josef Stransky, Mr. and Mrs. Richard Hageman, Frieda Hempel, Mr. and Mrs. Jaques Urtus, Mr. and Mrs. Carl Braun, Herman Weil, Carl Jörn, Director and Mrs. Rudolf Christians and Grete Christians, Robert Leonhardt, Lillian Wiesike, Julia Culp, Conrad Bos, Lilly Dorn, Mrs. von Horne, Mr. van Dyk, Clarendon Pfeiffer, Otto Wick, Annie Friedberg.

The costumes were all of the truly Bavarian peasant style and the bill of fare showed only such dishes as are served in a real "Braustuehl."

Fairy Forest.

The freckled jewel flower swings
Its blossom where the orchid blushed,
And where the woodland deeps hang hushed
The rapturous vöery sings.
The saplings crook their arms at me
And whisper with their leaves, "Come, see
The wonder and the mystery
That haunt the heart of things."

And then I saw a spirit wild
That danced upon the waterfall,
And, like the beauty of a child,
Hung laughing over all.
I saw the fairy of the fern
Toss emerald locks at every turn,
And in the dew the elfin burn
That holds the rose in thrall.

I saw frail presences of light
Gleam into form and glimmer round;
And with them, crystalline in sight,
The winds with wild flowers crowned.
I saw dim sylphs sit at ease
Within the hearts of hiding trees,
And in the brambles, watching these,
The faun that none hath found.

I saw the music all around,
The lip of leaf, the water's song,
Evolve a form, a shape of sound,
That glimmered green along.
I saw the happiness that fills
The heart of things, that never stills,
Dance, like the rapture of the rills,
And leap the woods among.

A moment more and I had seen
The soul itself of faery bared,
And all that nature's self may mean
To me had been declared.
But lo! there came a sudden hush
In action, and a step fell dull,
A mortal's, and the beautiful
Fled, like a wild thing, scared.

—Madison Cawlin.

UNEVENTFUL SEASON IS THAT IN DRESDEN.

Visits of Distinguished Artists from Other Cities
Relieve Round of Concerts—Many
Debutants and Promising
Pupils.

Dresden Bureau of the MUSICAL COURIER.
Eisenstuckstr. 16, Pt., December 3, 1913.

At the concert of Magda Weil and Sandor Vas we met in the latter an old pianistic acquaintance in Dresden concert halls. Sandor Vas has a decided poetic vein, refinement of feeling and conception and some considerable pianistic acquirement. This year, as in former ones, he essayed again to make the public acquainted with the works of Braezinski. As accompanist to the violinist, Magda Weil, he carried off all the honors, for in spite of evident talent, the young violinist is scarcely ripe for the concert podium.

Three singers, Dora Heims, Nathalie Aktzery, and the American singer, Alice Perroux-Williams, all made more or less of a mark this season here. Dora Heims achieved a certain success by the display of a carefully cultivated voice, and some earnest work. On the other hand, Nathalie Aktzery, without much of a voice or vocal acquirements at command, won her hearers entirely by the depth and warmth of her natural musical feeling. Alice Perroux-Williams, after the decided hit which she made at her concert here, was invited to sing at the Dresdner Ressource, where she again captivated all hearts by her sympathetic voice and her temperament, even though the songs she chose were not especially adapted to her vocal means.

Alfred Ernst Aye, a debutant of extremely agreeable presence, informed his singing with refinement and noblesse of style. However, he nevertheless would do well to retire for a few months and devote his time exclusively to the greater cultivation of his vocal resources, since his tendency to sing off pitch occasionally, especially in crescendo passages, and his occasional lack of breath control are serious hindrances to any unqualified success. Irene Karman contributed exceedingly artistic and refined accompaniments. I am glad to state that Herr Aye received highly favorable comment from the Berlin critics after his late concert there.

Paul Wiecke and Prof. Bachmann repeated this season their brilliant success of last year in the recital of Tennyson's "Enoch Aden," with music by Richard Strauss. Wiecke chose the quiet narrative style, and in deep, impressive tones retold the pathetic story. In this manner of apparently suppressed but really deep feeling, Herr Wiecke produces a profound impression. In this he doubtless was aided greatly by the beautiful musical setting of Strauss (not passionately interpreted by Bachmann.) The audience tendered both artists a marked ovation at the close.

On the same evening, in the Palmengarten Prof. Sherwood was giving his Brahms evening, for which he is by nature and education so eminently adapted. If he does not always reproduce the robust element in Brahms, nevertheless he infuses soulful depth of reflection into his interpretations. His ability to reflect that mood of complete abstraction so peculiarly characteristic of Brahms' style, will always render him an interesting and successful Brahms player.

Franz Vecsey gave a concert in the Palmengarten. The famous "Wunderkind" of former years, who created a sensation all over Europe, has developed into a strong young artist, whose playing of the violin is remarkably free and masterly.

In the vocal and instrumental concert given at the Hotel Bristol, for the benefit of the Scotch Church, Prof. Sherwood contributed ably numbers by Schumann, Chopin and one of his own compositions (barcarolle), for which he received many recalls. Prof. Rains made a profound impression with his beautiful, resonant voice, his powers of interpretation and the general noblesse of his style and vocalism. At the same time he was represented as a teacher in the person of his talented pupil, Blanca da Costa, an American, who has a high lyric soprano. It is well placed, the tones are clear and the intonation is pure. Altogether she is a singer of decided promise. Herr Kratina and Helen Chauncy Luard played some interesting duets for violin and cello. The concert was exceedingly well attended by leading members of the Anglo-American colony, and enthusiasm abounded.

On the same evening, Gertrude Schroeter, pupil of Fri. Gasteyer (Organi School), gave a successful evening in

the Palmengarten, when she sang selections from Schubert, Brahms, Strauss, Weingartner and Erich Wolff. Rudolph Zwintscher, who accompanied beautifully, assisted also with some very finely delivered soli by Mendelssohn, Tschai-kowsky and Liszt.

At the second Philharmonic concert of this season two soloists appeared. One of them, Moriz Rosenthal, played the beautiful Chopin concerto in E minor, yet I can scarcely consider him entirely adapted for such a work. He was not able to impart to his interpretation all that wonderful ephemeral, dreamlike poetry and romance which is the



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chief characteristic of this composition. He was more in his element in Liszt's Hungarian fantasia for piano and orchestra, and in one of his encores his own paraphrase on famous Strauss waltzes. His technical feats aroused enthusiasm. Frieda Langendorff, the other soloist, sang with all the power of a wonderfully strong, clear, and resonant voice.

Fraülein Nechansky is a very young girl, endowed with Titanic prowess and power on the keyboard. She is one of the most marvelous exhibitions as to strength which it is possible to imagine. She gave a memorable performance of Busoni's arrangement of the famous Bach chaconne. The young maid played with modesty and unassuming manner also other great works, like the "Waldstein" sonata of Beethoven, Brahms' variations on a theme of Handel, etc., and won immediate recognition from the public.



JACQUES DALCROZE.

and the press. She is a pupil of Leschetizky and was prepared by the present Frau Professor.

Frau Dr. Tangel-Strik, well known as a skilled accompanist, has appeared lately as an ensemble player and achieved brilliant success in her newly chosen field. Erdmann Warwas (violin), Alfred Spitzner (viola) and Arthur Zenker (cello) were the other members of the gifted quartet. I heard a part of Reinhold Becker's sonata for piano and violin, in G minor, which was rendered with energy and musical impulse. The same can be said of Dvorák's quartet in E flat, played con amore. It fairly brought the house to its feet.

One of the events of the season was the appearance of Weingartner, whose wildly romantic career as an orchestral and operatic conductor has so long occupied the attention of all Europe. He directed the second symphonic concert

given by the Berlin Blüthner Orchestra, and was assisted by his young wife, Lucille Marcel-Weingartner, and Gustav Havemann, hofkonzertmeister. The program opened with Beethoven's overture to "Egmont" (and not with Weber's "Freischütz" overture, as was announced on the first program) and ended with Beethoven's fifth symphony. When one has mentioned these numbers, the best has been said of Weingartner that can be said; for great as he is as a conductor, his work as a composer is far behind, unless we except his powerful songs, which were interpreted by his wife on this occasion. Although endowed by nature with a good voice, she unfortunately has not soulful depth and hence was utterly unequal to the serious songs of Beethoven. Better in this respect was the violinist, who gave of his best in Weingartner's violin concerto, which seems to be a work without much originality, or unity of conception. Nevertheless the audience was in a mood to applaud, and received everything with wild enthusiasm. The scene at the close of the Beethoven symphony was almost unparalleled.

Another rare treat was offered the Dresden public by the celebrated St. Petersburg Vocal Quartet, who were the chief attraction upon the concert program of the concert of the Russian "Hilfsverein" in the Vereinhaus before a large and representative audience. Such wonderful timbre, such fine voices, so perfectly trained, such ensemble, such technic, and such exceptional interpretations seldom are heard anywhere. They wisely chose songs and music of their own nationality. The complete unity as to ensemble produced the impression of one voice singing alone the various harmonizations, if such a thing can be imagined, while their wonderful command of nuance borders on the phenomenal. Germany can learn much from Russia in choral and ensemble singing. Königl. Hofschauspieler Lothar Mehnert, Prof. Georg Wille (cello) and Kapellmeister Elsmann rendered valuable assistance and were amply rewarded by the hearty plaudits and recalls from their delighted hearers.

In Kola Levien, the cellist, we heard an artist of warmth, purity of tone and clear technic. I heard him and his sympathetic accompanist, Josef Kochansky, in a sonata of Reinecke and one of Henry Eccles. My representative informed me that his real powers came more and more into evidence as the evening wore on, so that no doubt as to his capacity was left, and hence he may with safety be added to the ranks of successful concert soloists.

Riper and far more experienced artists were to be heard at the same time in the Palmengarten, in the persons of Gabriele Wietrowitz (violin) and Prof. Robert Kahn (piano), from the Hochschule of Music in Berlin. As I arrived they were playing with great verve and fire the famous and oft heard "Kreutzer" sonata of Beethoven, which, by the way, has appeared on every program thus far of such "Sonaten Abende" this season. The program closed with a sonata of Kahn, which, while well performed, is as a work rather poor in ideas and in musical invention, though showing many moments of real inspiration. The work could gain in power by being cut down by about one half. The professor played throughout with much life, energy and vitality, while the gifted, musicianly violinist kept excellent pace with her able partner.

Leland Cossart was heard (at the last matinee of Professor Roth) both as composer and pianist. The "Preludes" which opened the program are musically conceived and wrought, if at times of unequal inspiration, and were beautifully played by the composer, who is an exceedingly fine pianist, gifted with beauty of touch and tone, and extreme refinement. Of greater value seem the songs to me, which are beautiful lyrics, full of charming musical expressiveness. In Fraülein Matthei he found a gifted interpreter, who with her lovely voice and deep musical feeling altogether captivated her hearers. The program closed with a suite for two pianos, op. 17, by Rachmaninoff, in which Theodor Blumer took the first piano. These two two musicians, each the complement of the other, unite in a pleasing ensemble. The suite shows originality of invention and pleased the audience.

The second chamber music concert of Walther Bachmann and Adolf Rebner had two works of Brahms, the scherzo in C minor for violin and piano and the incomparably beautiful D minor sonata. Unfortunately I could not hear the other two numbers which were announced on the program—namely, the Bach sonata in C (in Bachmayer's arrangement) and the Beethoven sonata in G. As to the performances, I have so often before written about Professor Bachmann that it should be sufficient now to say that he strengthened the good impression at this first appearance jointly with his very gifted partner.

Künneke's "Cœur As" has been the chief event at the Royal Opera since Wolf-Ferrari's "Jewels of the Madonna" and the great Verdi celebration, unless the jubilee perform-

ance of "Tannhäuser" (upon the occasion of its five hundredth performance) be accepted. That performance was important, from the fact that the last act was given in the shape that Wagner first intended it, about which various discussion has arisen—and of this more later on. The whole was newly studied and newly staged. Frau von der Osten and Plaschke were the chief stars of the evening, not omitting to mention the wonderful impersonation of Tannhäuser by Vogelstrom.

Willy Burmester was the last soloist at the Symphony Concerts of Series B by the Royal Capella. In the next concert of the series the new "Ballet Suite" of Reger is to be performed.

In Chemnitz, on Reformation Day, Draeseke's great "Requiem" was given in St. Luke's Church.

At the concert under the patronage of her Royal Highness the Princess Johann Georg, for the benefit of needy schoolchildren, Nicodé's symphonic variations for orchestra were performed by the Gewerbehaus Orchestra, under the direction of Reinhold Bender, while Frau Bender (Schäfer) sang unforgettably the "Kindertotenlieder" of Gustav Mahler. Perron sang "Wotan's Farewell to Brünnhilde," from the "Walküre," and the program closed with Anton Bruckner's second symphony in C minor. In my next I shall write in full as to Nicodé's symphonic variations.

Draeseke's "Requiem" in B minor, for chorus, soli and orchestra, was performed in a "Totenfest" concert by the Dessauer Singakademie, before a crowded house, including the whole Grand Ducal Court. Draeseke's opera "Merlin" has been taken up again in the regular repertoire of the Coburg Opera, and has seen its second performance there under brilliant auspices.

E. POTTER-FRISSELL.

Attractive Musical Events.

Alice Preston, soprano, and Harriet Ware, composer-pianist, will appear at a piano recital to be given by Dorothy Berliner, No. 1 Lexington avenue, New York, January 7. Miss Preston will sing the following group of songs: Rosenrot flammendes Feuer.....Gretchaninow Brume.....Poldowski Attente.....Poldowski La Gigue.....Poldowski Now Sleeps the Crimson Petal.....Quilter Rhapsodie.....Campbell-Tipton

Miss Ware and Miss Preston will give as a closing number the composer's charming song cycle for two voices, "A Day in Arcady."

Miss Preston is giving a series of small musicales at her studio, 30 East 34th street, New York, where she is teaching regularly and has a number of fine voices.

At her recent afternoon, Anne Armstrong sang a group of English songs delightfully. Her voice is a rich, mezzo-soprano. Miss Preston sang a series of Lady Dean Paul's (Poldowski's) exquisite compositions. Miss Preston and M. de Segura, of the Metropolitan Opera Company, gave the duet "Plaisir d'amour," with delightful effect.

Marion David played the accompaniments.

Spencer-Reimers' Joint Recital.

Eleanor Spencer, pianist, and Paul Reimers, tenor, will give a joint recital at the Hartridge School Auditorium, Plainfield, N. J., Thursday evening, January 8, at 8.15 p. m. The following is their program:

Nolette in D.....	Schumann
Arabesque.....	Schumann
Grand polonaise, E flat.....	Chopin
Miss Spencer.	
Das Mährchen.....	Old German
Spring.....	Carey, Old English
Su, su.....	Old Swedish
Chantons les amours de Jean.....	Old French
Mr. Reimers.	
Lotus Land.....	Cyril Scott
Walderauschen.....	Liszt
Soirée de Vienne.....	Schubert-Liszt
Miss Spencer.	
Anf Flügel des Gesanges.....	Mendelssohn
Wohin.....	Schubert
Après un rêve.....	Fauré
Le cœur de ma mie.....	Dalcroze
Mr. Reimers.	

Boston and Chicago to Hear Constance Purdy.

Constance Purdy will be heard in recital at Jordan Hall, Boston, on January 28. A Chicago appearance will be made in the Fine Arts Theatre on February 9. Her programs on both of these occasions will include English and Russian songs. The latter being sung in varied rich costumes which she collected during her prolonged stay in that romantic land.

That Constance Purdy, the American contralto, who is now making a specialty of Russian song recitals, has discovered the exact medium through which she can work to

best advantage, has long since been assured. The popularity of this artist is steadily increasing.

During a recent engagement at Washington Miss Purdy took occasion to have her singing translations of the Russian songs copyrighted. While there she also secured the interest and good will of the Russian Embassy for the Russian Musical Society of New York, in which she is deeply interested.

A Bloomfield Zeisler Recital.

Those who braved the weather, wind and water on Saturday afternoon, January 3, and picked their way through the pools and wrecked umbrellas that surrounded Aeolian Hall were amply rewarded when Fannie Bloomfield Zeisler sat down to her Steinway and made it discourse most excellent music.

Her program was frankly unconventional, beginning with Beethoven in his lighter moods rather than with fugues and sonatas. The excerpts from the "Ruins of Athens" must have been transcribed for piano solo by some one, though the name of the transcriber was not given. Rubinstein was the arranger of the "Turkish March."

The first encore was Liszt's transcription of Schubert's "Erlking," and the other extra numbers were Liszt's "Liebestraum," No. 3, and Mendelssohn's "Spring Song." Moszkowski's "The Juggleress" had to be repeated.

Fannie Bloomfield Zeisler appeared to be in good humor; her audience certainly was. Though the program was more on the popular than on the classical order, the pianist gave the necessary dignity and elevation of style to those works which demanded it, particularly to the Chopin sonata. Her performance of this poetic and passionate work was sufficiently good to have made her reputation if she were not already enjoying one. After the aristocratic Chopin the plebeian Schuetz's "A la bien Aimée" sounded banal and empty. It almost seemed a pity that such exquisite art should be given to the interpretation of so commonplace a composition. But the artist herself was beyond criticism. Everything she played was perfect in style and almost faultless, technically. The complete program follows:

Minuet in E flat.....	Beethoven
Chorus of Dervishes.....	Beethoven
Turkish march.....	Beethoven
Impromptu, op. 146, No. 3.....	Schubert
Hark, Hark the Lark.....	Schubert-Liszt
Military march.....	Schubert-Tausig
Sonata in B flat minor.....	Chopin
A la bien aimée.....	Schuetz
Humoresque.....	Dvorak
Norwegian bridal march.....	Grieg
Rhapsody, No. 12.....	Liszt

Musicians' Club Bulletin.

Tali Esen Morgan, the indefatigable publicity man of the Musicians' Club, of New York, has sent members the following post card bulletin:

MUSICIANS' CLUB BULLETIN.

65 West Forty-fifth Street, New York.

Saturday January 3, 1914.

Chapter I.—A hundred new members for the first meeting of the Board of Governors in 1914. Any of them yours? You have another week. Get busy.

Chapter II.—Grand, big, informal "get together" meeting Sunday night, January 4. Beginning at 9.

Chapter III.—Note this: You cannot afford to miss the Piano Lecture Recital next Thursday afternoon at 4.15 by Frank Howard Warner. We have seen the program and it is great. Don't forget: Thursday, January 8.

Chapter IV.—Board of Governors meeting on Monday evening, January 12. Every member of the Club could secure one new member if they would. Get the blank signed. Money can be sent later. Let us start 1914 with a boom. Suppose we could present 500 new names to the Board? It can be done if you will send in one.

Thursby "At Home."

Emma Thursby's first Friday "At Home," January 2, in New York, was a great success, as usual. Estelle and Claire Harris were the special guests. Claire Harris has been invited by Clara Louise Kellogg-Strakosch to go with her to Rome for the winter, and they will sail January 15 for Naples. Clara Louise Kellogg-Strakosch will be the guest of honor next Friday, January 9.

Eleanor Altman played Weber's "Invitation to the Dance"; Estelle Harris and Claire Harris each sang charming selections; Jadwiga Bendowna, contralto, who is on a visit from the South, gave great pleasure by her singing.

Papa.

E. A. Stein, the manager of the St. Paul Orchestra, is the proud father of a daughter.

"Do you think there is any music in a saxophone?" "Oh, I dare say there is, but the music in a saxophone is so hard to locate that the average performer never succeeds in getting it out."—Birmingham Age-Herald.

OBITUARY

Sarah Elizabeth Crane.

Sarah Elizabeth Crane, the well known and exceptionally popular New York teacher of singing, better known to the musical public under the name of Mme. Ogden-Crane, died suddenly from heart failure on Sunday afternoon, January 4, in the apartment of a pupil, Louisa Morrison, in the Van Courtlandt Hotel, New York. It was while Mme. Ogden-Crane was having tea with Miss Morrison that she suddenly fell from her chair.

Mme. Ogden-Crane's studio musicales in Carnegie Hall, New York, always have been events of interest, for, aside from her personal charm and well bred cordiality, she also was a voice producer, and prepared pupils for opera. She herself formerly sang in opera, and many of her pupils are now filling important positions on the operatic stage, several being members of the Century Opera Company.

Mme. Ogden-Crane lived at Carnegie Hall with a sister, M. Louise Mundell, a singer. She was born in Brooklyn, and was the daughter of Alfred and Sarah A. Mundell. One son, Harry Ogden-Crane, four sisters and two brothers survive her.

Mme. Ogden-Crane's sudden death will come as a sorrowful shock to her many pupils and her innumerable friends, all of whom admired her as a musician and loved her as a woman.

George Ellis.

George Ellis, a brother of C. A. Ellis, died in Boston last week.

A Peddler of Cheer.

He hummed a snatch of an army song
He used to know, and it passed along
To the never-do-well in the village square,
Who pursed his lips on the catchin' air
And whistled it far to the tinshop door—
A man who never had sung before!
He raised his mallet an' paused again,
An' called the words of the old refrain
He used to know, an' he sung—an' sung—
'Til all of his pots an' his kettles rung
In harmony, an' the smith said "Whew!
Now what on earth are we comin' to,
When he cuts loose!" an' he blowed his fire,
An' raisin' the pitch up high and higher,
He sung with all of his lusty might,
Though neither the words nor the tune was right!
The merchant passed an' he caught the tune
An' took it home for his wife to croon
Whilst cookin' over the stove—as hot
As Tophet!—an' cheered her, as like as not!
It drifted out of the door, it did,
An' fell on the ears of an invalid
That longed for it, an' I believe it done
More good than Pillboxes' medicin!
The 'bus driver harked to the liltin', sweet
Refrain an' peddled it down the street,
'Til every one whistled it, old an' young,
An' them as couldn't to whistle it sung!
It seemed that the leaves in the maples stirred,
An' even the storekeeper's kitten purred!

In yender field where the furrows turned
Their humped backs up to the sun that burned,
The feller who'd started the army tune,
Set down to eat in the heat of noon;
He thought of his work an' his heapin' woes,
An' faulted Providence, I suppose—
Like most men do—'til he heard that song
A naylor sung as he passed along:
"But look," he said with a happy grin,
"What a world of song we are livin' in!"

—John D. Wells, in Buffalo Evening News.

"I suppose you went out for a drink between the acts?" "Worse than that. We just dropped in to watch the show between drinks."—New York World.

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The Torture of Music.

[From the New York World.]

Thrilling to the strains of "Cubist" music and dancing the "Cubist Tango" are novel pastimes which are becoming the features at various informal gatherings in a certain circle of Brooklyn's younger set. Grand opera selections, ragtime, songs, orchestra and instrumental selections are "cubized" by drilling a hole half an inch distant from the one in the center of disk talking machine records, and then rotating them around the new hole. The eccentric rotation thus causes weird sounds to issue from the talking machine, completely transforming the original melody into a series of groans and wails with rapid changes from high to low pitch. The "Cubist Tango" is danced to the music

of a dance record thus treated. The eccentric time and the disturbed harmony prompt many novel and grotesque movements that are quite as cubistic as the music.

The Right Pitch.

A French paper has discovered that a person's character is expressed in his manner of laughing. If you laugh in "ha-ha" fashion you are frank if a man and inconstant and incapable of keeping a secret if a woman. If you laugh "heh-heh" you are neurotic, melancholy and skeptical. If you adopt a deeper tone and laugh in "ho-ho's" you are generous, easy going and good natured. The proper pitch for the fair sex to laugh in is "he-he," while people who laugh with a "hoo-hoo" effect should be

avoided as hypocritical, scandal mongering and miserly.—Rochester Evening Times.

A Different Sort of Tune.

The sun was setting at Swamp-land-on-the-Creek, and the summer boarder who had arrived that afternoon at Takem Inn was standing in front of the place, picking his canned goods supper from his teeth and admiring the scenery.

"My," said the new boarder, "what a lot of humming birds you have here! There must be a thousand of them skimming through the air."

"Them ain't humming birds," volunteered a native. "Them is mosquitoes."—Cincinnati Enquirer.

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